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THE ETUDE.

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I would like to ask one question of teachers: Many of the pieces you use are carefully annotated and fingered. Do you always accept these additions to the text? Do you accept them without question, even if they are made by one who is recognized as an authority?

If so, you are in error. "Prove all things," says the inspired writer. You should study the notes which a capable editor has added, to see what you yourself can learn from them. There may be a lesson in interpretation there, a principle of fingering involved that, understood, may at some later time be of great value to you. Be critical in your own interest.

The teacher, whose experience extends over a number of years, must certainly have taken cognizance of the fact that the price of a piano at the present day is much below what was at one time the ruling price.

Various causes may be assigned for this fact, but what concerns the teacher is that the reduction in price has greatly extended the use of the queen of musical instruments for the family circle.

One of the reasons we hear so much wretched piano playing is that people spend almost all their money on a piano, and have nothing left to employ a really good teacher. For some unaccountable reason, people who are satisfied with the cheaper grades of everything else are possessed of an idea, which amounts to almost a superstition, that when they buy a piano "they must buy the best, and if they can not have that, they will not have any." They might as well say that because they can not have a \$10,000 house on a fashionable street they will not live in a house at all. The result of this is that thousands of people of limited incomes, when it comes to buying a piano, pay \$300 or \$400 or even \$500 for it on long-time payments. This leaves them without adequate funds to pay for the education of their children, especially if there are several to educate.

They consequently engage a cheap teacher, or possibly none at all. Others, again, get some relative, whose knowledge of music is more or less limited, to "show the children something about playing," just as if piano playing was in the same category as learning to play lawn tennis, or operating a type-writer.

Such a course is folly itself. People whose circum-

stances are limited should be satisfied with a medium grade of piano or a second-hand piano of some standard make. The fact that upright pianos have driven squares almost completely from the market, has resulted in the throwing of thousands of comparatively good square pianos on the market, which are plenty good enough for beginners and which can be purchased at a reasonable price. If \$100 or \$150 is paid for a piano of this description, enough is left to give the children a good start in music under the direction of a first-class instructor. People who have not the money for both should put the greater part of their money into the brains of their children, rather than into the wire, ivory, and carvings of an expensive piano.

MUSIC and religion have a closer association than is realized by many. In one sense, religion may well be called "the mother of the arts." For each one of the family of the arts had its origin in the service of religion. Whether it be music, poetry, painting, sculpture, architecture,—each one of these had its earliest development in the service of religion. Not, necessarily, in the service of the Christian religion, but in that of some one of the family of religions, even though it be what we know as "Pagan."

The earliest song of which we have record was sung in praise of the Deliverer from the hands of the Egyptians. And, as the children of Israel sang, they danced in their joyous worship. Hence, music has always embodied its highest ideals in architecture in the temples of worship, even from the times of ancient Egypt and Assyria. And these, as also in the early Christian temples, came to be adorned with sculpture and painting. Crude though these early attempts were, they were still in the line of worship—in the service of religion.

The earliest, as well as the best, poetry of all peoples has been written in the praise of the gods the people worshiped, or in the recital of their heroic deeds. But it was not long until the arts secured a gradual independence from religious observances. And though, to-day, that separation is complete, and has been for some two hundred years or more, it is well to remember that it is in the worshiping instinct of man's nature that we owe his earliest artistic development.

The newspapers and musical journals are discussing the establishment of permanent orchestras in all our large cities. This has also brought up another problem, large cities. What is to be the source of supply for players? Why should not the departments of our conservatories and should not the departments of our conservatories and schools of music grasp this opportunity? Capable teachers are not lacking; in fact, some of the finest artists are associated with the violin departments of our large schools. With direct, earnest work on the part of instructors and pupils, with the definite purpose of preparing for first-class orchestral work, there should be no trouble in developing material to furnish players for permanent orchestras in all our large cities. This has been done in England and is also done in the continental countries. The reciprocally beneficial effect on both orchestras and schools is easily apparent.

PARENTS sometimes remark: "We do not expect to make professional musicians of our children, but when they have a chance to hear fine music we wish them to have enough musical culture to appreciate and enjoy the great masters." Yet, when a recognized artist comes to

their town, and they are advised to send their children to the concert, they too seldom do so. This raises the question: When we are learning music, that we may appreciate the best, why not show that we appreciate it when it is offered at our very doors?

THE last few years, educators have pointed out the great necessity of employing only the best teachers for young children. The general public is now favorably considering this subject. Doubtless many towns of ten or more thousands of inhabitants would support a good teacher who was fully equipped for foundational teaching, and made that his specialty. Conservatories are placing foundational departments in their regular courses, and find that it pays, not only in dollars, but in better results when these pupils are passed into the higher grades.

THIS is about the time to plan for attendance at music teachers' association meetings and at summer music schools. Do not fail to take along some of your best pupils. They will get more from the concerts of an association than will the majority of teachers. The turning point in more than one young musical life has been the influence of the things heard at an association meeting.

In another column will be found an article on a subject that is of great importance to members of the pianistic profession, especially those who look forward to training for concert-playing. While there are numerous accredited instances of successful results of the operation for the liberation of the ring-finger, yet it is not wise for the conservative to accept all that is claimed for the operation by its enthusiastic advocates. Time and many experiments are necessary to establish a rule based on certainty of beneficial results.

To one who reads a number of musical journals the thought will often come in these days: Teachers are waking up to the demands of the public for information on musical subjects. In every town of importance, and even small towns, lecture recitals are being given by local musicians, and a knowledge of the true in music disseminated, with the result of creating a wide-spread and increasing interest in music.

A musician whose name is well known to the profession in this country once said: "There is not much to be written about music." Can you agree with him?

At any rate, much can be said and written on the practical side of the music life—the actual, every-day work of teaching. No one should allow himself to be carried away by overweening self-conceit; and, on the other hand, he should try to give his own ideas a fair valuation.

A musical journal is an exchange—a mutual bourse—where one teacher can exchange with others those ideas which his own experience has tried and proven to have commercial value, but with this difference: In the commercial world each broker is trying to get the best of his fellow; in our exchange the idea should be mutual goodwill and an unselfish desire to help others.

Now may desire to do your share in the literary work so popular. As good training is desired, we suggest that you exercise care in all explanations to pupils—seek the clearest, simplest statement of the facts you wish to impress on their minds. If you have pupils' recitals, assign to one or two a subject for a short essay and review

A LETTER FROM MRS. BEACH.

SOME time ago THE ETUDE wrote to Mrs. H. H. A. Beach, asking for a contribution to this department of the journal, believing that it would add greatly to the interest of our readers, not only among the fair sex, but of the entire sex as well. We are sorry that Mrs. Beach felt herself unable to comply. The appended letter, however, which we received from her, has so much of general interest that we concluded to print a considerable portion of it, together with a portrait and short biographical sketch.

"With regard to your request for an article on 'Woman's Work in Music' as a contribution to that interesting department of your journal, I can only say that, having already refused a number of offers for a similar article from other musical papers, I can not consistently send one to yours. My time is entirely devoted, of necessity, to the exacting requirements of musical composition, with sufficient piano practice to admit of occasional public appearances. This leaves me with no surplus time in which to do literary work. To prepare such an article as you desire would involve extensive research in the work accomplished, in the past and present, by women, and the sifting of a large mass of detailed evidence, and the sifting of the first words could be written. Of course, the subject should be treated as the pedagogues of German conservatories of music.

Why is it that musicians so often are neglectful of common courtesy in their treatment of people, my harsh things on account of trivial mistakes, scold in a sneering, sarcastic manner, and display other similar instances of disregard for the amenities which commonly maintain in social life? To be a musician is worthy; to be a good one, better still; but to be a good musician and at all times a gentleman, is best of all.

How common it is to praise art and art ideas! One can easily put together a string of words that sound well, say, may be euphony absolute, but, after all, utterly meaningless, because the real truths of art are not common property. They belong to the few. The many, somehow or other, contrive to live without them.

The fact that the teaching season is much shorter now than some years ago is a problem that has a serious side to the teacher. He must work long and arduously during his busy season that he may tide over the months when his opportunities are limited. And yet how often do we see one who is earning much spending all as fast as he earns. A course in economy and self-denial might be added to the curriculum of every music school. Is there any solid foundation for the apparent impudent streak in so many members of the music profession? If so, let the musical psychologist, who is numerous to-day, set himself to discover the cause and seek the remedy. He will be hailed as a philanthropist and benefactor to many of his fellows.

TEACHERS should be very cautious about advising a pupil to take up the practice of the art as a means for a livelihood. This suggestion is not made in advocacy of restricting the number of teachers, but because of a firm conviction that a peculiar make-up is required in order to develop a successful teacher. A review of his own experience will help a teacher to decide as to what qualities are necessary to success. To decide that a favorite or promising pupil has in embryo such qualities is a matter for reflection, and presents as much difficulty as if one ignorant of entomology were asked into what the ugly grub or larva will develop.

LIBET'S great point on pedal playing, and one on which he insisted strenuously, was never to strike the chord and the pedal simultaneously. "Strike the chord first, the pedal after," he said. He was particular enough about raising the pedal between all chords not of the same family. There are passages in which it may be held over, but harmony should dominate phrasing in general. In the C minor Nocturne, by Chopin, for example, the pedal must be raised incessantly.

Mrs. H. H. A. Beach.

thoroughly and accurately as possible, with plenty of the fresh material and the avoidance of repetition of the matter contained in previous articles by women writers. All this I could not do without making too great extensions upon time already promised for compositions still unfinished.

In the best interests of those of my sex who are working in the field of musical composition, I believe that they can be advanced more rapidly and with greater certainty, not through their efforts as literateurs, but by in this way a record that can be printed, played, or sung should bear the test of measurement by the standards of good musicianship, and of comparison with the productions of any writer. The considerable facts of its bearing evidence of the capacity of any composer, male or female, and will doubtless, in time, lead the public to regard writers of music in the same light as astronomers, sculptors, painters, or poets, estimating the actual value of their work without reference to their nativity, their color, or their sex.

With best wishes for the continued success of your valuable journal, believe me,

Very truly yours,

Mrs. H. H. A. Beach."

It is a matter for some pride to the many women who are so noble, and, in many instances, in so marked a spirit of self-sacrifice, devoting themselves to musical work—it is particularly to them that it becomes a matter of self-gratification that a woman, and an American city, has forged to the front, not in the lines of virtuosity, but in the higher plane of creative work. The subject of our sketch, Mrs. Beach (Amy Mary Cheney), is a native of New Hampshire, and her family

belongs to the early New England people. While we should not, perhaps, say that Mrs. Beach was precocious in respect of musical capacity, it is fair to state that she made attempts at composition at a very early age.

Her study in theory was limited to preliminary instruction in harmony, the rest of her higher study being a matter of self-guidance, systematic and untiring. It is said that she translated the works of Berlioz and Gervais on instrumentation for her own use and study. During this time Mrs. Beach was giving constant attention to piano study and became a finished pianist, making public appearances as early as the age of sixteen. She has played with the Boston Symphony and the Thomas Orchestra.

For some years Mrs. Beach has given up public playing, except a few appearances for charity benefits.

This is no place in which to speak of Mrs. Beach's compositions. Many of them are familiar to our readers, and a fuller acquaintance may be obtained from Mr. Mathews' new work, "The Masters and Their Music," in the part devoted to American composers.

Two compositions we should mention are her "Johi late," for the dedication of the Woman's Building at the Columbian Exposition; and her symphony, "E Minor, Gaelic," which was played lately by the Boston Symphony Orchestra (in Boston, February 1911). The press of the city commented on it most favorably, reflecting public opinion as well as their own.

ELMIRA (N. Y.) WOMEN'S MUSICAL CLUB.

This club is still very young, having been organized last fall. The members are drawn both from the teachers of the city and from amateurs. The regular meetings of the club are held fortnightly, on Thursday. A combination of musical and literary work is the principal feature of the club. The first meeting of the month is devoted to the life and works of some composer, the second to a miscellaneous program. Gentlemen are invited as guests, and have assisted in the rendering of works performed. Mozart, Haydn, and Schubert have been studied critically.

A ladies' chorus has been formed, the conductor also being a member of the club.

The club has been highly favored by one of the local piano houses, in the provision of the use of a music room suitable for recitals, and furnished with two pianos, thus encouraging the use of ensemble music, four and eight hands.

The club has, at present, about fifty members. It is worthy of note that the club has members who play stringed instruments, among them a harpist.

HARRIET LOUISE BREWSTER.

CAMILLA USKO, in a letter to the "Musical Courier," takes exception to certain disparaging remarks made by another violinist who shrugged his shoulders at the idea that women could attain proficiency and high consideration from musicians as violin players.

She herself, Maud Powell, and Leonora Jackson are excellent proof that the carping critic was wrong; the excellent work done by the Women's String Orchestra, under Mr. Lachmund, in New York, is a proof that the gentle sex is capable of solid, musically work.

RECORDING the last year's achievements in music, a German journal enumerates the following women's names:

Siagers.—Materna, Schroeder-Hanfstingl, Patti (er Young), M. Sembrich, Calvé, Melba, Albin, Sigrid Arnold, Lehman, Brens, Rose Eltinger, Saville, Plandis.—Sofie Temer, Teresa Carreno, Clotilde Kleiber.

Lady Hallé, Terese Tua, Betty Schwabe.

Elsa Ruegger.

Gerster is numbered among teachers at Schwarzen Conservatory, Berlin.

Carreno performed MacDowell's Concerto in D recently in Cologne.

"Signale" mentions that the text of a new opera ("Daphne") is by Miss M. Merrington.

MUSICAL ITEMS

BERLIN is to have a new concert hall which will seat about a thousand people.

EGON D'ALBERT, it is reported, has been offered the first conductorship of the Hamburg Stadt-theater.

It is announced that Sibyl Sanderson is critically ill at Nice, France. Paralysis of the lower limbs has set in.

Lenten sacred concerts are considered the proper thing in some of the English and American cities.

PATTI's annual farewell tour is announced. The trip includes the United States.

SULLIVAN's new opera on a Greek subject is announced to be brought out shortly.

RIETZ has written a set of "Variations Chromatiques" for the piano, which are also to be arranged for the orchestra.

CHICAGO announces a new infant prodigy, a lineal descendant of the great Carl Czerny. This latest "Wunderkind" is a little girl of four.

CONRAD BEHRENS, a well-known opera basso, died in New York a short time ago. One by one the old favorites are dropping off.

CLARENCE EDY is in Europe again on a concert tour. European artists come to this country and one go abroad.

DURING their recent American tour, the Henschels gave seventy-nine song recitals. They will not return to this country for some years, it is said.

In Prague, the opera director inaugurated the custom of commencing performances of Wagner's dramas at 4 o'clock in the afternoon.

INFLUENZA is no respecter of persons. Calvé was very ill in Paris, but is now rapidly recovering and will soon appear in public again.

It is said that the present emperor of Russia has so fine a tenor voice that he could easily make a living on the stage.

JOSEF HOPMANN is an ardent bicyclist. An accident compelled him to cancel several important concert engagements.

QUITE a number of singers and musicians of American birth are resident in London, at least for a portion of the musical season each year.

ROSENTHAL injured his finger recently, and will be prevented from practicing and playing for some time it is feared.

The Choral Society of Dresden, Germany, founded by Schumann, celebrated its fiftieth anniversary recently. The composer was director of this society for two years.

The whole realm of literature is being ransacked to furnish composers with ideas. Richard Strauss has completed a symphonic poem on "Don Quixote."

The old report is revived that Leschetitzky contemplates removing to Berlin, since Vienna seems to be losing its old prestige as a music center.

THREE unpublished compositions by Tartini were recently discovered and played in Italy. They included a sonata for two violins and a concerto.

VERDI has headed a committee to devise means for placing the historical old La Scala, at Milan, on a sound financial basis, independent of municipal subvention.

A MUSICAL instrument has just been invented which may be attached to any bicycle. It plays popular airs without the aid of the rider when the machine is in motion.

A NEW Concertistic by Cowen, for piano and orchestra, has just been announced. It was written at the suggestion of Paderewski, and it is supposed that the latter will play it for the first time in public.

"Signale" mentions that the text of a new opera ("Daphne") is by Miss M. Merrington.

An Italian pianist at Como lately, played for fifty hours, with but little intermission. Shall we have six-day tournaments of piano playing like our bicycle contests?

DR. CHAUNCEY M. DEPEW, of New York, is likely to be the president of the new Orchestra Society, of New York, which has undertaken to raise the money to establish a permanent orchestra in New York City.

DURING his recent tour in this country Gullmatt gave over fifty organ recitals. The influence of this master has been highly beneficial to many of our American organists.

SULLIVAN has adapted his sacred cantata, "The Martyr of Antioch," for stage production. It was given in Edinburgh. Is this to be the new style of music drama?

The Municipality of Paris has announced a prize of 10,000 francs (\$2000) for a composition in symphonic form, with or without choral combination and vocal solos.

THE new style of music-box has driven out the old Swiss box, and has developed an extensive business. It is estimated that the trade will reach over a million dollars this year.

THE patriotic spirit is abroad, and even visiting foreigners have been infected. Gullmatt played an original transcription of the "Star Spangled Banner" at an organ recital in Troy, N. Y.

The present Duke of Anhalt owns a musical clock which belonged to an ancestor in whose service Bach passed some years. This clock plays certain tunes that Bach wrote for it at that period.

WAGNER's opera "Die Meistersinger," has duplicated in Brussels the success achieved in Paris. Judging from the great interest manifested, it is probable that this means more than a mere passing enthusiasm.

A CONCERT has been given in Italy of Verdi's sacred compositions, consisting of musical settings of the psalms and other hymns which he composed many years ago. Gounod devoted the last year of his life to sacred music; is Verdi following in his footsteps?

DR. WILHELM MAYER, known as a composer by the name of W. A. Remy, died but a short time ago. He was trained for the law, but later gave himself entirely to music. Among his pupils were Busoni and Weingartner.

MEXICO has a flourishing conservatory of music under state control. It has, at present, about 1300 pupils. Strange to say, the men are in the majority, in the proportion of eight to five. Women music teachers must be at a discount in Mexico.

MUSIC HALL, in Boston, has been sold and will later be torn down. With the building is associated the rise of the Boston Symphony Orchestra and a long period of the Hindel and Haydn Oratorio Society. One by one old landmarks disappear. It was dedicated Nov. 20, 1852.

THE faculty of physics in Cornell University is building an acoustically or mathematically correct organ, according to the Helmholtz formulae. It is to be used to study the vibrations of notes and investigation into chord combinations on a mathematical basis.

A SYMPHONY (MS.), by Michael Haydn, elder brother of "the father of the symphony," was produced recently in Vienna, and pronounced by connoisseurs to be a valuable addition to symphonic literature. As Anton Rubinstein overshadowed his brother Nicolas, so did the great Haydn obscure his brother Michael.

An article, "Organs and Organ Playing," written by Alexandre Gullmatt, and published in the "Forum" for March, contains not only information of interest concerning modern French and Italian organs and organists, but the history of organ music generally, but it also gives concisely Gullmatt's views on organ playing.

LOVNOV has about 2000 orchestral instrumentalists (including upward of 700 violinists) besides more than 6500 other teachers of music; in the academy in general there are over 8000 more. And yet academies of music and private teachers are turning out new teachers each year. What becomes of them all?

THE success achieved by the People's Singing classes in New York has aroused the people of Boston, and a movement has been initiated in the latter city which is meant to rival the work done in New York and surpass its record. S. W. Cole is to be the director of this free singing class.

A GRAND concert, for the benefit of the "Maine" fund, was given in Washington during the past month. President and Mrs. McKinley, as well as representatives of the official and diplomatic world, were present. Musicians are always ready to use this art as a noble purpose. Carl Lachmund's Women's String Orchestra, of New York, was a strong help in the program.

A LONDON paper has drawn attention to the fact that the English do not care for English music; that Rubinstein and Tchaikowsky had to go outside of Russia to find appreciation, and that Saint Saëns and Massenet are more highly honored in Germany than at home. Italy and Germany seem to be the only nations that like their own music.

THE Trans-Mississippi Exposition to be held at Omaha is to be used as a factor in spreading musical culture in that section. The musical managers have in mind comprehensive and valuable features as a part of the work of the exposition. The celebrated Mormon choir from Salt Lake City will be in attendance. Orchestral and hand concerts will also be given.

THE Musical Art Society, of New York, has offered a prize that should greatly stimulate composers resident in this country. It offers \$250 for the best composition for mixed voices, unaccompanied. The competition is open to any one who has been a resident of the United States or Canada. Full information may be obtained by addressing Dr. Fred E. Hyde, 20 W. Fifty-third Street, New York.

THE great French piano house of Pleyel has put on the market a "piano-double," an instrument designed for ensemble playing. It has two keyboards, arranged in such manner as not to interfere with each other, each having its own set of strings. The advantages to be derived are evident, not only to a solo player,—it being similar to an organ with two manuals, in obtaining clearness in polyphonic music,—but to teachers who can use this for pieces arranged for two pianos. It has been received with favor by Parisian artists and teachers.

THE South is still more in evidence, musically, and is showing marked energy in promoting musical festivals. Another is announced for the twentieth and twenty-first of May, at Columbia, S. C. Some of the artists engaged are noted New York and Boston soloists, and the celebrated French-horn player, Xavier Rietter, probably the finest in the world. An orchestra of thirty men will assist, and a local chorus under the direction of August Geiger, of the Freshwater College for Women, general director of the festival, will render a number of choral compositions.

ANTON REIDL, the well-known conductor, died very suddenly in New York, March 28th. He was about forty-eight years of age. Mr. Reid was born in Hungary, and in his early manhood was secretary to Richard Wagner, having been recommended to him by Richter, the celebrated conductor and Wagner's great friend. It is due to this intimacy with the master that he was afterward able to win recognition as the greatest Wagnerian conductor of the day. The last twelve years of his life he spent in this country, devoting himself with untiring energy to the labor of spreading a love and enthusiasm for the music-dramas of his great master. The greatest artists of the music world were proud to call him friend and to sing under him and gain his advice as to the roles of the Wagner operas.

Recently most tempting offers were made to him from Berlin and Hamburg, Germany, but he refused them, as he seemed to have determined to join his lot to New York City. It was generally supposed that he would be the director of the proposed New York Symphony Orchestra.

His death leaves a great void in the musical world, and especially among the adherents of the Bayreuth master.

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

LEARN THE INNER SIDE OF THINGS.

CARL W. GRIMM.

NOW-A-DAYS more pupils study harmony and composition than ever before. They want to satisfy that desire of having a knowledge of the inner workings of music. The result, of course, is a better appreciation of a composer's intention and execution. But also I how many advanced pianists know anything whatever of the inner side of their instrument, still less of its history and great makers? This is sadly to be deplored. If they knew something about the inner construction of the piano they could judge its capabilities correctly. How much better their touch and pedaling would be! What a wonderful and intricate invention the piano is! Let your tuner show and explain it to you. Perhaps little disorders occurring now and then you might learn to adjust yourself, for a stitch in time saves nine. Read some books on the subject. C. F. Weitzmann's "History of the Pianoforte Playing and Pianoforte Literature," contains a profusely illustrated appendix on the "History of the Making of the Pianoforte." A very exhaustive book is Daniel Spillane's "History of the American Pianoforte: its Technical Development, and the Trade." Another very instructive and finely illustrated work is Fanny Morris Smith's "A Noble Art: Three Lectures on the Evolution and Construction of the Piano." Learn the biography of the piano, its birth and development; you will appreciate your instrument more highly, and enter more deeply into its secret of touch and tone.

MUSICAL TERMS.
LOUIS C. ELSON.

THERE never was an art or science so widely spread about the earth as music is; yet among all the sciences it is the most vague in certain points of its nomenclature and usage. Here are a few cases in point:

"Andantino," used in two diametrically opposite ways by composers who are not quite certain whether it ought to be quicker or slower than *andante*.

"Tresillo and Arsis," used in a different way by the musician from the application in poetry adopted in colleges.

"Sextoletta," used frequently to signify a set of six notes dividing into three groups of two notes each, and sometimes for a double triplet.

"Accidental," often applied without any definite rule, and used in widely differing manners by different composers.

"Staccato," so vaguely used that it is impossible to formulate a set of rules that will not have a thousand exceptions.

"Trills," executed in two different ways by excellent teachers, some holding with von Bülow that the trill should usually begin on the auxiliary note, and others with Hummel, that it should generally begin on the principal note.

I could go much further with this list. The reforms instituted by a conservatory, a convention, or even a whole nation, in this matter do not go deep enough. Music belongs to the entire world, and not until a congress of international proportions is brought about can these matters be set right with something like authority.

There was a great chance for such a congress at the time of our World's Fair, but the opportunity was allowed to slip by and a number of concerts were given instead. There might be another opportunity at the great French Exposition in 1900.

A gathering of many of the world's leading musicians forming a congress, with the definite purpose of revising the doubtful points connected with notation and music,

would be very far-reaching in its effects and might authoritatively settle many of the vague points which will never find clear solution otherwise. Every music teacher feels the necessity of a final decision in a matter where there at present exist so many conflicting views. If there were such vagueness in medicine, in astronomy, in chemistry, it would not be tolerated for a year, but would at once result in an international congress.

KEEPING UP OLD PIANOS.
A. MARIE MERRICK.

THE teaching class of an eminent lady teacher was invited to a luncheon at her home. Somewhat to their surprise, the newest pupil of the class was invited to play her repertoire. She played for an hour or more from memory, and those who had heard her before she commenced studying with their teacher, were amazed at the advancement made in one season, against delicate health and other handicaps.

"Now," said Mrs. T.—"you perceive the advantages accruing from keeping a repertoire under continuous study in conjunction with other work. It is what I have urged you all to do, yet when I invited each of you, as I did Miss N.—, to play to-day, not one of you felt prepared with a single piece; so I thought I would give you an object lesson, and requested Miss N.— to play her entire repertoire for you."

Other pupils, with one exception, had studied longer than Miss N.— had, and some of them continued to take lessons after she stopped; yet a few years later she became quite widely and favorably known in the musical world as a writer and lecturer on musical study, while her more brilliant fellow-students were never heard from.

When asked how she achieved success, she replied: "Through an exhaustive study of that repertoire—that old, old repertoire. From time to time I returned to it, and although circumstances much of the time prevented study of new music, the old repertoire was kept up, and to this day I can improve upon it. Yes, it has proved a veritable and never-failing mine of riches. I am convinced that exhaustive study of a limited number of musical compositions is far richer in results than the superficial practice of many."

THE PIANIST AT THE ORGAN.

S. N. FENFIELD.

LAST month we pointed out some differences between the touch of the organ and that of the piano and suggested piano players not to allow their organ work to injure the delicacy of their piano touch. This we must now supplement with the statement that under proper conditions organ playing is an assistance rather than a handicap to the pianist.

First, consider the matter of legato playing. All know with what laborious care this legato touch is the watch, cautioning the scholar against clipping some notes too short and letting other notes overlap their would never hear and distinguish the melodic continuity. But on the organ every little break or over-length of organist is, as a rule, a legato player without working Au hard for it.

Second, take the matter of clean and accurate playing. The piano player is constantly striking over the edge of the keys and bringing down two at once (sometimes called "slipping over") and really it does not

always attract attention except from the critical ear, but on the organ every such false note belches forth with the full power of registration that we happen to have drawn. There is no instrument that takes such sudden revenge for slovenly playing. Thus the ear practically compels us to be accurate and painstaking.

Third, the literature of the organ is largely in polyphony and the organ student learns to watch for and really secure as perfect connection and melodic effect in the middle voices as in the outside ones.

Bach's three and four part "Inventions" taught the pianist to do this, and it is a great pity that these elegant and delightful works are passing into disuse; while modern music largely contents itself with one melodic part, set in a framework of chords, arpeggios, or figure-work not specially requiring close continuity.

A fourth item has also its weight. Piano music makes all its effects with gradations of light and shade, yet it is monochromatic. The organ is in effect an orchestra with multitude of solo instruments and its player is thus ever widening and extending his musical ideas and becoming an all-round musician more rapidly than at the piano alone. Who shall say this is not a great added advantage for the pianist?

We must also bear in mind that elmsness and heaviness of organ touch is being rapidly superseded by the modern featherweight action of pneumatics and electricity.

MAKE STUDY PLEASING.
MADAME A. PUPIN.

Most beginners find practicing very disagreeable and the scales especially distasteful. Any pupil can learn to play the scales in one octave and with one hand alone, rapidly and lightly, in a short time, and does in this way they will not be considered disagreeable. Then, when the scales are to be played with both hands together, the teacher should have a copy of Moscheles' Harmonized Scales, where the pupil plays the scales either in the bass or in the treble, and the teacher plays a charming accompaniment, either *primo* or *secondo*, as the case may be. The beauty of these little studies is that the pupil can do her part as well as possible. Studies in Measure and Rhythm by Krause will also be useful.

Little easy studies like those of Bertini, op. 100 and op. 29, are really beautiful when played neatly and up to tempo, but, as often practiced, can not fail to be tiresome. Adolph Henselt has written most pleasing second piano parts to these studies, and a teacher may stimulate a pupil's ambition by promising to give her duos for two pianos, the same as the advanced pupils have.

Some advanced pupils may even consider Crane's Etudes irksome; but if they were to play them with the second piano parts, also written by Henselt, they would find them fascinating.

These suggestions followed, study will not only be more pleasing, but a higher degree of finish will be the result.

SLOW PRACTICE.
PERLIE V. JERVIS.

THIS is a trite subject, but one that needs the most persistent reiteration by the teacher. The object of all practice is to establish that reflex action of the muscles known as mental automatism. This is best secured by practicing a difficult passage a great many times so slow a tempo that there is time for deliberate thought in advance of the muscular action. When the passage has been played say ten times in this manner without the slightest variation from the correct order of notes, fingering, touch, and shading, exactly double the speed; at this new tempo there will still be time for thought. After say eight repetitions without error, again double the speed; there is now no time for thinking each separate note, but the passage must be conceived "in a lump," so to speak, or exactly as we read a word without stopping to think of the letters of which it is composed. At the appearance of the least mistake return to the slow tempo and go through the series as before.

This kind of practice will yield quicker results if the passage in hand be memorized and thought out away from the piano before practicing it upon the instrument.

HOW POWER COMES.
THOMAS TAPPER.

A BUSINESS man, prone to watch others and to analyze not only their activities but their motives, said to me that he found men valuable or invaluable in their callings in strict accord with the experiences "they had been willing to have." Further, he said that men were successful entirely in proportion as they entered into the doing of something; while those who stepped aside and wished not to do, were apt to lose even the one talent. It is likewise so in art. One's activity is the expression of one's life. We find that there is less distinctiveness of character in those who are habitually passive than with those who fill life to the brim with self-directed activity of a high order. This should be the first quest of education: activities wisely chosen and well directed. Provided this, one will find that, be it in art or elsewhere, life begins to yield. And, furthermore, one learns another fact—namely, that we may demand what we choose of life and get it. If the activity be concentrated on little things, little things are the reward. If in one's activity one is deeply spiritual, there will be a harvest in spiritual kind.

Nearly any form of doing, art quite as well as others, shows very plainly this: those who are prone to keep away from their business, some day have no business and no personality, simply because in not having been ceaselessly active they have ceased to increase.

One finds it quite the same among students at times—they are of the business world in a broad sense. They dream of "wanting to learn," of "wanting to be able to do," entirely overlooking the fact that to do, and do, and do, constantly, ceaselessly, uncomplainingly, *silently*, will give power of knowing and doing even beyond their dreams. It is significant that the great teachers of mankind have insisted less on belief than on action.

WHY SOME PUPILS DO NOT LIKE TO PRACTICE.
CHARLES W. LANDON.

THE so-called "commercial piano," the piano that is made to sell, is one common reason for dislike of practice. Its keys stick, are dumb, or rattle; it soon gets out of tune, and its tone is never good. Some parents seldom have the piano tuned, and there is never any pleasure or satisfaction in playing on it. The piano is, perhaps, in the living room, where the household hears all the pupil's mistakes. The home people complain that practice makes them nervous. The room is cold; the light is poor; the seat high, toppling, rickety, and shaky—probably the inexcusable screw-stool instead of a common chair of the right height. The practice is out of some old book that has served a past generation, and there is nothing in it that appeals to the child's musical feeling. Playmates are outside having a jolly time, in bearing of the young martyr to duty. Better have regular practice hours appointed that do not come at the playing hour of the neighborhood. Place the piano away from the noises of the home; where the light is good and the temperature comfortable. Keep your instrument in good tune and repair. If you have a poor one, get a better as soon as you can, especially if you have any thought of making good performers of your children. A poor piano is dead at any price. Pupils rightly expect pleasure in their music study, and it is defeating them of their rights to require practice when there can be no pleasure in it.

—Domenico Scarlatti was the first one who wrote clever exercises of which each movement was homophonic in form.

"My piano has not been tuned for two years, and I have moved it several hundred miles in the meantime, but I don't think it is out of tune to amount to anything." So spoke a lady on a recent occasion; but the trouble was that she had been listening to the instrument every day, and had not noticed that it had been gradually getting out of tune, until to hear it was torture to a discriminating ear. So it is that by degrees we may become accustomed to evils that we could not possibly endure if they were suddenly thrust upon us.

WHAT IS MUSIC?

THIS question is by no means a new one; in no sense of the word can it be called modern. The philosophy of the medieval ages concerned itself with the problem, and both Grecian and Egyptian science delved into the depths to seek a solution. Not only the Aryan race, but the Chinese and Hindus speculated in regard to this question. In point of fact, it is comical, as a writer has said, and by the ancients was so treated, rather than in the modern manner, which is more the psychologic—esthetic in idea and theory.

Pythagoras used number symbolism, but still his idea was certainly that music is a part of the cosmos, the universe, not human in origin. Not that the old philosophy did not indulge in ethical and psychologic speculation in regard to music, but still the view seems to have been comical in the main.

In our modern times the tendency has been to seek a mathematical and physical or acoustic basis for music. One celebrated scientist says: "The doctrine of sound is unquestionably the most abstruse and abstruse in the whole range of physical science." With this rapid resumé of theory, let us state some theories which lean toward the comical idea:

CHINESE.

The ancient Chinese scale consisted of five tones, f, g, a, c, d, which were considered symbolic of the five elements—earth, metal, wood, fire, water. The fact that this scale coincides with the pentatonic (five-tone) scale, in which "Anli Lang Sye" is written, is worthy of note.

A later theory was developed among the Chinese which divided the scale into twelve semitones, similar to our chromatic scale.

HINDU.

The Hindus ascribed to music a divine origin. Their sacred stringed instrument was given to them by the son of the god Brahma. They divided half-tones by inserting quarter-tones, and thus arrived at a very great number of modes, said by various writers to range from 960 to 16,000. Their melodies make use of both larger and smaller intervals than our scale presents. Authorities trace the peculiarities of the modern Hungarian gypsy music to Hindu sources.

EGYPTIAN.

The Egyptians compared the seven tones of the diatonic scale to the seven planets. With them originated the idea which has become so indissolubly associated with the Pythagorean philosophy—the idea of the harmony of the spheres. Harmony was to them the ruling principle of all nature. It must be placed to their credit, however, that Pythagoras, who promulgated the mathematical laws which determine the relations of the different notes of the scale, was a member of the college for priests at Thebes for twenty years. The presumption is that the Egyptian mathematicians were acquainted with the rules still in use in Mesopotamia as an Egyptian priest, and versed in all Egyptian learning, must have given to Hebrew music the principles of his adopted land. It has also been suggested that the Chaldean astronomers, the first in the world, gave to the Egyptians their ideas of music and its several applications.

GREEK.

The subject of Greek music is too extensive and complicated to be treated here, and the literature on the subject is very antagonistic and contrary in views and conclusions that it is impossible to state any definite theory that can claim nationality. All good dictionaries of music contain articles on the subject.

ARABIC-PERSIAN.

The Persians symbolized music in the form of a tree. The chief root sends off three auxiliary roots; from each root branch two more, thus producing a scale of twelve notes, which corresponds to our chromatic scale. These twelve notes are symbols of the twelve signs of the zodiac. The four roots signify the four elements—fire, air, earth, water.

OTHER THEORIES.

Among the eschatologies of medieval times many strange, curious, and weirdly fantastic theories arose. Much depended on the individual who developed the view. If he were an ecclesiastic, music was a symbol of the church; an astrologer, the universe; an alchemist, the elements; a mathematician, numbers; others took it as a symbol of justice and government. Coming later years we reach first the name of Euler, the mathematician, then Herbert Spencer and his "Essay on the Origin and Function of Music," which Darwin antagonized. Last and most modern of all is Helmholtz, the great German physicist, whose discoveries and theories must be read in order to lead into the little theorizing that he indulges in. He says: "Melody is motion of pitch. Rapidity, ponderous slowness, steady moving, wild leaping,—all these different characteristics of motion, and innumerable others,—may be represented to perfection in their minutest shadings and most intricate complications and combinations by a succession of tones. Now, while music expresses these kinds of motion, it mirrors the state of mind by which they were called forth. The melodious motion of tones becomes the expression of human states of mind, not of human sentiments (for music, unless aided by poetry, does not accurately define a subject), but of the states of mind which produced the sentiments."

This statement ends the record of speculation as to the nature of music. Modern ideas are largely determined by Helmholtz and his discoveries and conclusions.

MISSED LESSONS.

THE pupil purchases from a teacher a perishable commodity, and the contract calls for delivery in installments at regular and distinctly specified intervals. The time comes for the delivery of one installment and the teacher awaits the pupil in his studio, or goes to the pupil's home, whichever may have been agreed upon. But the pupil has the headache, or has company, or has not practiced, or has gone to a picnic, or —, or —, or one of a hundred other things. The teacher can not use that time to give any other lesson, for lessons must be arranged beforehand. Yet in many cases the parent refuses to pay for the time that by previous agreement belonged to the pupil, and time that the teacher was ready and willing to so deliver. It would be just as honest to leave the teacher's pocket-book of the value of that lesson.

If a person buys a lot of fruit of his grocer with the understanding that it is to be delivered at a certain time, and when the time comes, for some whimsical reason, refuses to take it, and the fruit becomes a dead loss on the dealer's hands, that does not relieve the purchaser of the obligation of paying for it. If there were sickness in the purchaser's family that was hardly the dealer's fault, and he would not so regard it, but would require compensation for his loss, as he had kept his contract.

Just so with the music lesson. Pay for the time you have agreed to take and do not try to sneak out of it. It is not the teacher's fault that you or some one in your family is sick; it is your misfortune and should be your loss. Do not try and shanghai it off on some one else.

On the other hand, most teachers generally agree not to charge for a lesson when notice is given two or three days beforehand that it can not be taken. This warning gives the teacher a chance to make some use of his time, even though it is generally in such cases a dead loss to him so far as teaching goes.

To sum up the ideas I have tried to express, they might be given in a few words, thus: Buy education, not time only. The best is in the end the cheapest. Require quality rather than quantity. Get all you honorably can out of your teacher, and pay for what you have agreed to take.—Ez.

—Giovanni Peri wrote the first opera 1594, A. D. Filippo Neri gave the idea for the first oratorio. Emilio de Cavallere wrote the first oratorio, "The Soul and the Body."

I do not think it advisable for a young student to

I would like your advice as to teaching the major and minor scales. My method has been to give pupils a formula for the major scales like this: 1-2-3 4-5-6-7 8, 7-6-5-4 3-2-1 (hyphen indicating whole steps), and teach the scholar to say: 1 to 2 a whole step; 2 to

Still another point is gained by its proper use. Players unconssciously slow up for difficult passages in études or pieces and accelerate the easy passages. A pupil should so learn a piece as to be able to play it in strict time without *accelerando* or *ritardando*, for both the *ritardando* and *accelerando* should grow out of strict time, otherwise these beautiful deviations lack proper contrast and effect, and are more or less irregular.

If you would save expense and time in undertaking a musical education, by all means invest in a good metronome.—"The Student."

Secondly, much may depend on the form, size, thickness, and strength of the hand which nature has given you,—though it is a curious fact that the hands of great artists differ widely from one another, and some great players seem positively to have hands ill adapted to the keyboard. Thirdly, dismissing the two first causes, we have to consider the third,—and we come to the third question, which is this: What results will arise from the bestowal of certain large amounts of time upon the keyboard by an adult beginner? Here I will answer as follows: (a) The attainment of automatic skill is a matter of repetition and nothing else. Any act physically possible within the reach of the hand may be made automatic—that is to say, it may be done with such accuracy, speed, and unconscious by a sufficient repetition of the act. (b) The repetition of the act, and the consequent automaticity of the act, of the hands and fingers upon the keyboard should be faithfully exact, and should be minutely followed by the attention of the mind during practice. Thereby the adult has a positive advantage over the child, by reason of a greater power of mental analysis and prolonged attention. (c) These repetitions are at best tediousness, resulting from millions of repetitions of simple acts of the fingers, is felt by the child; but nature mercifully washes out the remembrance, and when we become fine performers we think we could not always do it, and say it is second nature. Second

TO L. F. D.—You ask if the pedal should be employed in playing the pianoforte figures of Bach, and add as an argument that the piano was not invented at that time. This presents me an interesting little tangle skein of errors and truths, to which I will apply my best, and strive to lay out the threads neatly disentangled and parallel. First: No; you should not use the pedal in playing Bach's or anybody else's figures. Second: It is a step further,—you should not use the pedal whenever there is rapid motion of the foot; that is, where distonations of voice intervene; and, third: It is a step further still, in playing Bach's or anybody else's figures, that the pedal whenever it is used is melody. Did you ever think of that? Bach and Wagner are the most melodious composers on earth, not even Schubert excepted; but the nature of their melodies and the way they are compounded puts them above the average comprehension. A distinguished New York critic, my friend Mr. H. T. Finck, lately said, when commenting upon Josef Hofmann's playing of the Tzigani Bach D minor figure, that "the melody is really, nothing is more ravishing, that, than the accompaniment." I have heard Hans von Bülow say of the Tzigani figure of a figure in the A flat Sonata, Opus 10, No. 3, of Beethoven, "To play this figure one should open four ears." A figure must be treated with the most delicate and judicious application of dynamic valuations. Thus, the chief melody must be always louder than the accompanying counterpart; and, in the melody itself, a dead level of emphasis is barbarous. Just fancy reading a line of poetry and accenting every one of the syllables with a uniform bow; yet piano constantly maltreats beautiful music in that way. If you touch the pedal at all in a figure, it can be only on arpeggio runs, or here or there, to sustain a tone, or to connect a pair of notes. These are the reasons why the pedal must not be employed when delivering any such thing as a pianoforte was not invented in Bach's time. The sole ordinarily assigned this momentary

—Dr. Hanslick, of Vienna, tells of having asked Schumann how he got on with Wagner. "Not at all," I replied. "He talks at such a rate I can't get a word edgeways." Shortly after this Dr. Hanslick met Wagner, and put a similar question to him about Schumann. "I can't get on with him at all," replied Wagner. "I just looks at me with a vacant stare, and never says a word."—*Ex.*

A PUZZLE IN MUSICAL HISTORY.

BY BETH R. GILCHRIST.

My friend and I had been reading a history of music, and as we sat by the open fire in the twilight we were thinking about the people of whom we had read.

"I wonder whether we should be able to recognize them if we could see them," she mused.

"Ah!" I cried, "I will tell you a dream I had yesterday—a waking dream it was. I saw, with the eye of my imagination, a procession slowly passing by, composed of these very people we are thinking of. Listen, and I will tell it to you."

Here it is as I told it that night.

(1) The Pope, who established the first singing schools, led the way, and close behind him came (2) the monk who invented the staff. There was (3) the troubadour who invented the earliest specimen of comic opera known, gallantly escorting (4) "the Swedish nightingale"; while (5) the founder of the "Nene Zeitschrift für Musik" stalked gloomily behind. (6) The man "to whom" Schumann said, "music owes almost as great a debt as religion owes to the founder," came next, and following him (7) the inventor of the "symphonic poem," engaged in conversation with (8) the composer whom, "as a boy, the Empress Maria Theresa once called a 'fair-haired blockhead.'"

(9) The inventor of notes representing the length of tones to the eye walked slowly, trying to catch the points of the discussion going on behind him between (10) the contrapuntist of whom Luther said, "He is a master of the notes; they have to do as he pleases; other composers have to do as they please," and (11) the musician who, when a boy, taught himself to play on a spinet concealed in the gutter.

Then came (12) the woman who wrote the first oratorio walking alone; and a little distance behind her (13) the man, commonly known by the name of his birthplace, who founded the first public music-school in Rome.

(14) The "father of cantata and oratorio" and (15) "the father of the true organ style" followed (16) the grandson of the "modern Plato," who was earnestly discouraging upon some subject with (17) the man who wrote the first songs for solo voice.

Then came (18) the Jew to whom it occurred to compose operas, and (19) the genius on whose tomb we read, "Music has here entombed a rich treasure but still fairer hopes;" next (20) the composer who, when a mere child, wrote a tragedy in which he killed off forty-two of his characters before the end of the second act, and was obliged to let them reappear as ghosts to finish the play.

Following him I saw (21) the well-known musician who began his career in the kitchen of Mademoiselle de Montpensier; then (22) the woman who was the first person in Germany to play Chopin's music for the public, talking with (23) the genius who composed a concerto before he was three years of age.

(24) The man who first used the trombone in playing the violin was conversing with (25) the great artist whose favorite violin is preserved in a glass case in the Municipal Palace at Genoa. And last, talking over dramatic music, came (26) the man who produced the first opera, and (27) the master who wrote but one such work in his life.

My friend gave each name correctly as I described the person. Do you think it was an easy thing to do? Try and see.

[THE ETUDE invites the readers to send in answers to this puzzle. To the one who sends a correct solution we will present one of our best works in musical literature. To the one sending the most nearly correct solution we will also present a work from our publications of musical literature.]

—Music in life, spiritual life. When the teacher and pupil realize this fact a world of heavenly beauty and unimagined will reveal itself to them. They will have an incentive to work which will cause them to perseveringly overcome all necessary mechanical requirements of technique and notation, and will enjoy their work as those can do who have lower aims and less noble views of their art. —"Musical Visitor."

MODERN VS. CLASSICAL.

BY E. R. KROEGER.

WHEREIN is the distinction between the works of the modern and of the classical masters? It lies largely in the development of the changes in form; in freedom from arbitrary periodical divisions; in wide expansion of harmonic possibilities; in a less rigid adherence to the laws of counterpoint; in the growth of picturesque description; in tone, and in the improvements and progress made in instrumentation.

In regard to form, the divisions into eight-measure periods are now rarely adhered to, excepting in dances. Even the principal melodies are frequently of irregular lengths. The former customary progression to the dominant key in the early part of a composition is now considered unnecessary. Indeed, the once prevalent idea that there were five related keys to any key is practically obsolete. All keys are related since Wagner made a system of chromatic and enharmonic modulation. So in modern compositions it is quite usual to see keys employed very near the principal melody which were formerly considered very remote.

In the treatment of chords, there is now a far greater use made of secondary seventh chords than heretofore. Even in Beethoven's work, the employment of these is rather rare. The use of the augmented fifth and sixth chords, for their enharmonic transformations, is greatly extended. Unprepared dissonances are frequently seen, which, if used fifty years ago, would have caused theorists to wonder if all things were coming to an end. New ways of treating suspensions, anticipations, and retardations are constantly met with. Modulation, once so restricted, is now so free that there is danger of going to the opposite extreme. There are composers whose modulatory devices are so strikingly individual that they neeringly point to their creator. Passing and changing notes have been so merged into free counterpoint that it may be said that modern harmonic is contrapuntal in character, and modern counterpoint harmonic in character. Rhythm, also, is a feature greatly extended by moderns, and to-day it is as essential that a master should invent new rhythms as that he should invent new melodies.

The great improvements made in orchestral instruments, particularly in the brasses, and the addition of new instruments, have enabled composers to get extraordinary effects of "orchestral color," impossible hitherto.

In regard to forms used by later-day piano composers, there is an overwhelming preponderance of smaller romantic forms. Unquestionably, Chopin and Schumann are responsible for this. The sonata form is used comparatively rarely—much oftener in symphonies and chamber music than in piano compositions. There are very few modern composers who have published more than one sonata for the piano, and many who have published none at all. But the nocturnes, songs with words, reveries, idyls, romances, barcarolles, études, preludes, cradle songs, impromptus, humors, forest scenes, musical moments, album leaves, sermades, and all the various small dance forms are innumerable. And there is also an immense quantity of pieces with special titles, which need not be enumerated here. Why, it may be asked, do modern composers write these little sketches in preference to large forms? It is chiefly because the public demands them. Publishers feel the pulse of the purchasing public, and accept for their catalogues such pieces as will be most readily purchased. A sonata by a modern master, be he never so well named, entitled "Narcissus" or "The Flatterer," which is frothy and superficial, immediately catches the popular ear. The desire for that sort of music which pleases the ear and occupies the attention for only three or four minutes is deadly to the production of compositions of deeper significance and greater length, into which a master can pour all the wealth of his genius. Only one composer has arrived at the front rank by the composition of small forms; that composer is Chopin. All other first-rank masters have reached their position through

their sonatas, symphonies, chamber music, overtures, oratorios, operas, etc.

Still, there have been many charming and admirable works written in smaller forms by modern composers. There is Jensen, with his elegance of diction and his delicate grace; Grieg, with his forcefulness, his originality, and his striking modulations; Rubinstein, with his melodic power and his brilliant piano coloring; Raff, with his cleverness and his beautiful piano figures; Heller, with his pensive poetry; Henselt, with his perfection of melodic charm and harmonic sonority; Moszkowski, with his glittering arabesques, and his entrancing Spanish rhythms; Nicodé, with his breadth and romanticism; Seeling, with his Chopin like melancholy and passion; Gottschalk, with his quaint Cuban color; Liszt, with his religious mysticism, as well as his diabolical abandon.

And there are other fine examples by Hiller, Gade, Kirchner, Thalberg, Tschakovsky, Saint-Saëns, Huber, Brahms, Brill, Leschetitzky, Thomé, Goldard, Chaminade, Sgambati, Bendel, Bennett, Rheinberger, Xaver and Philip Scharenka, Reinecke, Jadassohn, Paderewski, d'Albert, and others.

To sum up, these small forms, no matter how charming and how pleasing they may be, do not tend to advance the cause of music in its best sense. Their chief aim will be accomplished if they can interest the listener sufficiently to induce him to hear greater works. Do not judge Hindel by his signs and bonnets, but by his oratorios; do not judge Beethoven by his bagatelles, but by his sonatas and symphonies; do not judge Brahms by his capriccios and Hungarian dances, but by his Quintet, F Major Symphony, and his Violin Concerto; do not judge Dvorák by his serenades, but by his Statut Mater and his Requiem; do not judge Wagner by his small piano pieces, but by his great music dramas.

So the tremendous amount of small piano pieces—constantly being augmented—will best accomplish their purpose if they induce those who enjoy them to go further in their musical affections and appreciations, as well as in their studies. These compositions, large or small, which are worthy of life, will surely live; those without vitality, or written to gratify a passing taste, will surely die.

THE PRINCIPLES OF MUSICAL PEDAGOGY.

BY J. C. FILLMORE.

LETTERS TO A YOUNG MUSIC TEACHER.

IV.

TO W. E. S.—In my last letter I gave you my ideas as to the aims you ought to pursue, and the methods by which those aims may be reached in the teaching of young children. But you will probably be called on to teach a great many older pupils. Some of these may be entirely beginners; but more of them will have already received some instruction, some more and some less. You will find each new pupil a separate problem, and many of them will be much more difficult to solve than if they were very young beginners. You will probably find that some of them have been taught in a purely mechanical way; that they are merely translating from notes to the keyboard, without any clear perception of tonality, or of the chord-relations of tones, or of phrasing. That is to say, you will find them ignorant of the fundamental things in music. Some of them may not even know that there are such things as key-relations and chord-relations in music, or such things as phrases. They may know that a half-note is equal to two quarters, and that a dotted quarter is equal to three-eighths; but ask one of them whether the piece is first brings to play for you is in a major or a minor key, or ask her to tell you whether the chord you play for her is major or minor, and see what kind of an answer you will get. (I say "she" and "her," because the great majority of your pupils will most likely be girls.) In many cases you will find the pupil has only the hazy impressions of these things, and in some cases even none at all.

Ask her to play for you, and the chances are she will not even play her notes correctly. If the piece is in

the key of G major, she may be liable to play F, instead of G-sharp, every now and then. If it is in E minor, she will be pretty sure to play D for D-sharp at least half the time, simply because she is not thinking the music in its tonal relations, but is translating from notes to keys, and forgets that the signature of an accidental has made certain lines and spaces stand for black keys instead of white ones. This ignorance of tonality and of the elements of harmony is accountable for innumerable mistakes in the reading of music by pupils.

Of course, the remedy for this seems plain. If your pupil is to have any musical intelligence (and it goes without saying that you get no satisfactory results from your teaching without it) you will be obliged to remedy these defects, and begin as soon as possible to put into the pupil's mind ideas of tonality and harmony. But the pupil is now able to read against a song. It takes time to do this work, and, very likely, neither the pupil nor her parents will be willing to pay for any more of your time than will just barely accomplish what they, with their present low ideals, desire to accomplish. It sounds very easy to say: "Teach your pupils the fundamental things in music; find out her deficiencies and supply them." But you will find that this is often no easy thing to do. You will find two prime obstacles in your way: The lack of musical ideas in the girl's mind to begin with, and, second, the ignorance of her parents. Pupils who have been taught in the mechanical way I have mentioned, seldom, or never, have any idea that there is anything more in music than the mere sounds of the notes. As for musical relations of any sort, they have not the remotest idea of them. The intellectual, emotional, and imaginative elements which make music one of the fine arts are wholly apart from what is the performance of "difficult" music; and that means to them the getting in of the greatest possible number of notes in a minute. Of other than mechanical difficulties they have no conception. They want to play "something hard," how they play it is of no consequence, so long as the playing is "showy." Their ideals and aims are to the last degree shallow and superficial.

The parents usually have similar notions of what they want their daughters to do, if they have any at all. They expect them to "show off" in the parlor; and they will be satisfied with your work so long, and only so long as you produce "showy" results. And as they have the power of the purse, you can not afford to ignore them entirely. So you may be sure that if you are to do any teaching worthy of the name, you will have to exercise all the tact and worldly wisdom you can muster.

Your problem is to educate these people, pupils and parents alike; to develop in the pupils, and gradually through them in the parents, a genuine appreciation of what music is, and what it means. You are to teach them to discriminate between music which is expressive and music which is not expressive. You are to bring them into contact, as rapidly as possible with the work of the most imaginative composers, and let their music work its own natural effect of edifying the taste for truth, and developing the love for the best. This is a result which will surely follow in the great majority of cases, if you are wise and patient.

But patient and wise you must be. You must neither display nor feel contempt for the musical ignorance you have to contend with. The pupils are not to blame for it; neither are their parents, as a rule. The chances always are that they have never had any sort of opportunity to be intelligent. And as for the vanity which desires to "show off," that is the commonest thing in human nature, and is only to be chastened by a long course of education and experience. It will do no good, as a rule, to snub people for that sort of thing. Be and show yourself always sympathetic. Enter into your pupils' plans and wishes. Take her as you find her, and seek to modify her notions gradually in the direction of higher ideals. Let her play, at first, the kind of music she wants to play. Show her elements in it which she has not seen; harmony, phrasing, relations of melody to accompaniment, etc. Soon you may give her something better; perhaps a Heller étude or a posthumous piece of Schumann's, in connection with her more super-

CARL KOELLING.

special pieces. If you manage wisely, she will soon see for herself more or less of the difference between the two, and then you will have gained an important point. But remember, always, that gradual evolution, not sudden revolution, is what you must aim at. It is well to remember what the old preacher said to the young one who had just preached a hell fire revival sermon and sought his elders' approval: "Son, Christ called His disciples to be fishers of men. Did you ever know anybody to catch fish by tying a big stone to his line, splashing it into the water, and yelling 'Bite or be damned?'"

In short, you must be wise, patient, sympathetic, tactful. You must win the confidence of your pupils and of their friends. You must put yourself on their level without for an instant losing or lowering your own ideals and aims; and you must lead, not drive, them up the road to Parnassus. In this way you will certainly accomplish worthy results, even if you do not meet with all the success you could desire.

EXAMINATION QUESTIONS IN MUSIC.

THE ETUDE has received a number of letters lately in regard to examination questions in music, for use in classes or with private pupils. That such questions, if explained by the teacher carefully, and then answered intelligently by the pupil, either orally or in writing, will materially promote the development of musicianship is undeniable. A set of questions involving knowledge of useful and necessary facts is also available for examination and grading in schools or conservatories, and could also form the basis for instruction in general theory of music.

Notes.—The teacher should give exercises on all these questions so that facility is acquired by practice.

1. How is music represented to the eye?
2. How is fixed pitch represented? Add what you may know about peculiarities in the use of the letters and notes' names among the German and French or other European nations.
3. What is the Great Staff?
4. Explain the G, C, F clefs and write each in the appropriate place on the staff.
5. What is done if notes are too high or low in pitch to be written on the staff?
6. How can we raise or lower the pitch of a note? Give examples of the various ways.
7. Certain sounds represented by different letters, F# G# A Bb, E F# etc., require the same key on the piano; what name is given to this change?
8. What is meant by signature?
9. Write out the signatures of the different keys in common use.
10. What is an accidental?
11. What other qualities has a musical sound besides pitch?
12. Name and write the various kinds of notes.
13. Arrange them in a manner to show the comparative values of each.
14. How may the value of a note be increased?
15. Is there any other way?
16. Write twelve notes whose value shall be equal to a whole note.
17. How are periods of silence represented in music?
18. How many kinds of rests are there? Give examples.
19. How can you increase the value of a rest?
20. Write four notes that shall equal the value of two measures, common time.
21. What rest is used to denote a full measure of silence? Is the same character used in all kinds of time?
22. What are bars and what is the necessity for their use?
23. What is a time signature?
24. Explain the meaning of each of the two figures used in a time signature.
25. How many kinds of time are in use?
26. Explain the terms, duple, triple, quadruple, simple, compound.
27. Write examples of notes of different values under each time signature.
28. What is meant by C? How did the use of this character originate?
29. What is meant by G?
30. How do you beat the different kinds of time?



CARL KOELLING.

a blind man, became much interested in the lad, and offered to have his artistic education completed at his expense. The mother was obliged to refuse this generous offer because she could not spare the child from the home to be her; but he remained at the Court during the whole summer, and every Thursday played at the Court concerts. Upon returning to Hamburg in the fall, he continued his studies under J. and A. Schmidt and later under E. Marksen (the teacher of J. Brahms). After having completed his studies he was elected leader of the band of the Eighth Battalion of the army, stationed at Hamburg, in which position he continued ten years. At the same time he was leader of several singing societies. In 1897 he founded the Tonkünstler Verein; in 1874, together with several others, the Amicitia et Fidelitas, and both the societies are yet flourishing in his native city.

Having married an accomplished vocalist, a pupil of Julius Stockhausen and Franziska Lampert, who gained fame in many of the large Continental cities in grand opera and concert, his home life gave him continued inspiration in his work.

Such has been the life and work of one of the staunchest musicians among us, who, at the age of sixty-seven, had made use of his sterling qualities as teacher and composer. Within the past few years Mr. Koelling has published many important compositions for the piano, and both in America and Europe, their harmonic and melodic worth will deserve a place in the repertory of the best teachers and concert artists. "Belle st. Evening," which appears in this month's musical pages is the latest production from his pen.

LIBERATION OF THE RING FINGER.

Every player, every teacher, every pupil, has been through the slow, the continuous, everlasting grind of training the ring finger to a degree of strength, freedom, and elasticity approximating that of the other fingers. And yet how meager the results! What paucity of success! Nature seems to have established an insuperable barrier that practice, the most rigid, persistent, and intelligent possible, is unable thoroughly and permanently to surmount.

Many a teacher, many an ambitious pupil, has asked himself: "What can I do to equalize the action of my fingers? Has modern science no help to offer? Has the learning and ingenuity of man, which has worked wonders in other directions, nothing to offer me in this, my need?"

The problem is by no means one of recent date. Musicians and players of prominence of years gone by considered the matter, but no remedy was evolved. Within the last decade the question has appeared in journals, both musical and general, and as a result of the long-continued and fruitful discussions, modern surgery was interested and its potent aid enlisted to meet and solve the problem.

The first and most authoritative of the prominent surgeons to investigate the conditions was Dr. William S. Forbes, Professor of Anatomy in the Jefferson Medical College, Philadelphia, Pa., who devised an operation for the liberation of the ring finger and practiced it as early as 1857. Later, in 1884, he read a paper before the Philadelphia County Medical Society, on "Dividing the Accessory Tendons in the Hands of Musicians."

From the time of his first investigation to the present, Dr. Forbes has been collecting and collating the facts connected with many operations, nearly 500 in all, and in January of this year read another paper on the subject before the same body. From this paper many of the following statements have been taken, in order to bring before THE ETUDE readers the very latest facts and observations on this interesting and mooted question.

To take up the case and seek the causes that bring about the difficulty which all players experience is the first step.

When the middle and the little fingers of the hand are curved and the thumb pressed down against the keys of a piano or organ it is always found difficult to extend the ring finger, and in the majority of cases, if not in all, impossible to raise the finger without assistance to a horizontal position; or, keeping the ring finger curved, it is found difficult to raise it more than a very little distance from the keyboard. This difficulty is explained by the anatomist very clearly, and shows to the inquirer the structural cause of the inability to do what is easy for the thumb and the first two fingers.



FIG. 1.—Accessory tendons of extensor tendons belonging to ring finger. It is manifest that the other two fingers are fixed to the ring finger and do not extend on account of the accessory or restricting tendons, acting as checks. (Photographed from nature.)

Dissection of the back of the hand of man shows that the tendon of the muscle, located in the forearm, which gives to the fingers power of extension in sending a branch to the ring finger, gives off a slip on either side, one of which goes to join the extending tendon of the

middle finger and the other to join the tendon of the little finger in the same manner. These two slips are known as the accessory tendons. Now, if the middle and little fingers are held in the curved position first mentioned, it is quite apparent that the accessory tendons, by means of the attached extremities, will check the free extension of the ring finger. See figure 1.

It may be said that these accessory tendons are sometimes found in one hand and not the other, sometimes on one side of the ring finger and not the other, and more frequently in the right hand than in the left.

It is quite probable that the reader may think, since these accessory tendons appear in the hand, that nature



FIG. 2.

intended them for some use. The anatomist declares that they seem to be of no use, but rather remnants of what are, in some of the lower animals, perfect organs. The teachings of comparative anatomy make this thoroughly clear.

An examination of the muscular structure of the hand shows that flexion and extension are dependent not only upon the muscles which specially determine these motions, but by all muscles which pass beyond the wrist to the arm. The hand itself has but little muscular tissue, being mainly made up of tendons. The wrist must be made firm when the tendons pull on the fingers, so that in a seemingly simple movement, like raising the finger from a key and then striking it, there is considerable complexity of muscular coordination.

The illustration that follows, figure 2, shows a typical case as well as a variation in shape and direction from figure 1. Figure 3 shows the same hand with the fist doubled up firmly so as to bring the tendons up close over the knuckles, so as to be more conveniently reached by the surgeon.

It is important that the reader remember that the muscular forces of the hand are in the arm and on the palmar surface of the hand. The knuckles are bound together at the base of the fingers; all important nerves, arteries, and blood-vessels are in the palm of the hand, not in the back, so that there is no risk of injuring the hand from that standpoint.

One of the most important features in tone production is equality. There can be no beauty without this equality. Where there is uneven force in producing tone there are bound to be uneven tones. These accessory tendons do impede, in a marked degree, the force of the stroke of the ring and little fingers. Dr. Forbes, in his article, says:

"The feeling of restriction which one has to contend with whenever one sits down at the piano is entirely removed by the operation, and the lesson on the piano is anticipated with a degree of pleasure hitherto unknown. I have music, both men and women, that they had taken, the piano because of their more rapid advancement consequent upon the ease and comfort with which they could execute the movements of the ring finger after divided."

The operation is a simple one and quite painless; by the use of cocaine there is no sensation whatever. It must not be inferred that any inexperienced physician can perform the operation. Such is not the case. A surgeon only should be trusted to perform the operation, as there

are conditions of the hand that only the anatomist can determine. These tendons vary in some particulars in almost every hand. In dissecting a number of hands we have found the tendons in various positions and forms. Usually it is similar to a cord, but sometimes like a ribbon. At times it is found nearly over the knuckles, and again an inch or more toward the wrist. There is no preparation required and no interruption of practice whatsoever. A slight mark shows on the hand where the incision was made, but in a few days every vestige disappears. The hand is in no way affected. The movements are precisely as before. There is absolutely no use for these accessory tendons in man. There are in the body many rudimentary organs. Appendicitis is caused, they say, by some useless appendages in the body.

There is not the slightest doubt that the severing of these tendons is entirely practicable. Not one single accident has ever occurred, to our knowledge, by the operation. We can reasonably say that at least 2000 hands have been successfully treated. In Germany they have begun the practice and no adverse criticisms have been heard. From a surgical side there is no danger or objection. From the musical side there has not been opportunity sufficient to judge of the merits of the operation. We hope the agitation of the subject will be continued until there is a systematic test made from a musical side.

Isolated cases do not serve for the purpose of judgment in a matter so vital to all piano students. We are informed that the severed ends of tendons may reunite in time, which we know has occurred in one case that came under our observation.

There is no doubt this difficulty can be met if the practice becomes general among piano students; it is held that when the severed ends reunite, the tendon becomes elongated thereby. There is every reason to believe that the drudgery of piano practice can be lightened by this operation inaugurated by Dr. Forbes. It remains with the musicians to test and apply it. To develop so important a matter requires many cases. If one of our large conservatories would have the hands of every piano pupil examined by a skillful surgeon, and the accessory tendons properly attended to, the result would soon be known. When we think what can be gained, it is a wonder to us that the movement has not



FIG. 3.—The act of dividing the restricting tendon. The restricting tendon is seen above the history and between the knuckles. (Photographed from life.)

been taken up by musicians and properly tested. It has now gone beyond the experimental stage which has been carried on by Dr. Forbes and entered the field of music, where practical results must be sought for, noted, and investigated.

—The mastery of the pianoforte and of the theory of music do not constitute the end of all perfection for the music teacher. She must also learn how to impart what she has herself received. To play a piece technically and without a flaw is not enough; it must penetrate the very soul to awaken the musical instincts of hearers. It is most difficult to decide how each individual pupil shall be trained, and only that great teacher, experience, can assist the instructor in this work.—Schrezenka.

No. 2425

Prelude in E Minor.

Edited and fingered by
Maurits Leefson.

Felix Mendelssohn.

Allegro molto. $\text{♩} = 96$

Musical score for page 2, measures 1-12. The score is in G major and 2/4 time. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The music is marked with various dynamics and articulations.

Dynamics and markings: *f*, *pp*, *poco ritard*, *a tempo*, *cresc.*, *p*, *sf*, *pp cresc.*

Musical score for page 3, measures 13-24. The score continues from page 2. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The music is marked with various dynamics and articulations.

Dynamics and markings: *f*, *pp*, *cresc.*, *dim.*, *p*, *leggero*

Rustic Ball.

Bauerntanz.

Paul Kaiser, Op. 4, No. 1.

Lebhaft. (Lively.) $\text{♩} = 60$

The first system of the musical score for 'Rustic Ball.' consists of six staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one sharp (F#). The tempo is marked 'Lebhaft. (Lively.)' with a quarter note equal to 60 beats. The first staff has a 'p' (piano) dynamic and a 'ritard.' (ritardando) marking. The second staff has an 'a tempo' marking. The third staff has an 'mf' (mezzo-forte) dynamic. The fourth staff has a 'f' (forte) dynamic. The fifth staff has a 'p' (piano) dynamic and a 'marc.' (marcato) marking. The sixth staff has an 'mf' (mezzo-forte) dynamic. The system includes various musical notations such as notes, rests, and fingerings.

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The second system of the musical score for 'Rustic Ball.' consists of six staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one sharp (F#). The tempo is marked 'Lebhaft. (Lively.)' with a quarter note equal to 60 beats. The first staff has a 'p' (piano) dynamic and a 'ritard.' (ritardando) marking. The second staff has an 'a tempo' marking. The third staff has an 'mf' (mezzo-forte) dynamic. The fourth staff has a 'f' (forte) dynamic. The fifth staff has a 'p' (piano) dynamic and a 'marc.' (marcato) marking. The sixth staff has an 'mf' (mezzo-forte) dynamic. The system includes various musical notations such as notes, rests, and fingerings.

Bells at Eventide.

Abendglocken.

Idylle.

Carl Koelling, Op. 348.

Andante.

Handwritten musical score for page 6. The piece is in 8/8 time, key of B-flat major, and marked 'Andante'. It begins with a forte (f) dynamic. The score consists of four systems of piano and bass staves. The first system shows a piano introduction with a forte (f) dynamic. The second system features a melodic line in the right hand with a piano (p) dynamic. The third system continues the melodic development with a mezzo-forte (mf) dynamic. The fourth system concludes the page with a piano (p) dynamic and a final chord.

Handwritten musical score for page 7. The piece continues from page 6. It features a piano (p) dynamic and a 'Poco piu mosso' tempo change. The score consists of four systems of piano and bass staves. The first system shows a piano introduction with a piano (p) dynamic. The second system features a melodic line in the right hand with a piano (p) dynamic. The third system continues the melodic development with a mezzo-forte (mf) dynamic. The fourth system concludes the page with a piano (p) dynamic and a final chord.

Poco Lento.

musical score for page 8, 'Poco Lento' section. The score is written for piano in B-flat major (two flats) and 4/4 time. It consists of five systems of staves. The first system includes the instruction 'melodia marcato' with fingerings 1-2-3 and 4-5. The second system has fingerings 4, 2, and b. The third system has fingerings 3, 2, and b, and includes the instruction 'f con moto'. The fourth system has the instruction 'p' and 'cresc'. The fifth system has the instruction 'ritard' and 'mf'.

musical score for page 9, continuing from page 8. The score is written for piano in B-flat major (two flats) and 4/4 time. It consists of four systems of staves. The first system includes the instruction 'cresc.' and 'f poco ritenuto'. The second system has 'cresc.' and 'p ritenuto'. The third system is marked 'Tempo primo.' and 'p'. The fourth system has 'ff' and '8va' markings.

PARADE REVIEW.

MARCHE MILITAIRE.

SECONDO.

H. E.

Intr. Tempo di Marcia.

Primo.

f *ff* *f*

Marche militaire.

p

cres - cen - do.

1. 2.

mel. marcato.

mf

1. 2. Fine.

PARADE REVIEW.

MARCHE MILITAIRE.

PRIMO.

H. E.

Intr. Tempo di Marcia.

Solo.
ad lib. PPP or mf

f *ff*

Marche militaire.

mf

cres - cen - do.

1. 2.

ff marcato. *p* *ff* *p* *mf* *ff*

1. 2. Fine.

• To obtain a particularly good effect, begin *PPP* and gradually increase, reaching the climax in the second part of the Trio; then again diminish.
2452. 6

Moorish Dance.

Mohrentanz.

Vivace.

Paul Kaiser, Op. 4. No. 2.

Musical score for the first system of "Moorish Dance" on page 14. It consists of six staves of piano music in 2/4 time, featuring various chords, arpeggios, and melodic lines. Fingerings and dynamics like "poco rit.", "p", "f", and "sempre staccato" are indicated.

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Musical score for the second system of "Moorish Dance" on page 15. It continues the piece with six staves of piano music, including dynamic markings like "f", "p", "ppp", and "morendo".

THE MAIDEN'S SONG.

English version by W. J. B.

Allegretto.

MÄDCHENLIED.

Erik Meyer-Helmund.

Dear-est moth-er mine do not re-prove me That I sought the grove so shad-y
Mut-ter, Müt-ter-chen, ach sei nicht bö-se, dass ich in den Wald ge-gan-gen,

O how bright-ly shone the sun a-bove me Hap-py birds burst forth in sing-ing.
Mut-ter, Müt-ter-chen, die Sonn'schien hel-le und die klei-nen Vög-lein san-gen!

Ah!
Ach!

Dear-est moth-er mine do
Mut-ter, Müt-ter-chen, ach

not re-prove me I will e'er thy word o-bey— O how bright-ly shone the sun a-bove me
sei nicht bö-se, will dir stets ge-hor-sam sein Mut-ter, Müt-ter-chen, die Sonn'schien hel-le

But-ter-flies did flit to and fro so gay.
Schmetter-lin-ge kos-ten im Son-nen-schein!

rit.

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I must e'en con-fess un-to thee My be-lov-ed
Und ich muss es dir ge-ste-hen mei-nen Lieb-sten

found me there Oh a brave young hunt-er is he All my heart is his for-e'er,
fand ich dort; 'sist ein jun-ger schmucker Jä-ger, an ihn denk' ich im-mer-fort!

a tempo.

Ah! Dear-est moth-er mine do
Ach! Mut-ter, Müt-ter-chen, ach

pp. rit.

a tempo.

not re-prove me I will e'er thy word o-bey— O how bright-ly shone the sun a-bove me
sei nicht bö-se will dir stets ge-hor-sam sein Mut-ter, Müt-ter-chen, die Sonn'schien hel-le

But-ter-flies did flit to and fro so gay.
Schmetter-lin-ge kos-ten im Son-nen-schein!

rit. molto.

a tempo.

The Owld Plaid Shawl.

Words by
Frank A. Fahy.

Elinore C. Bartlett.

Moderato con spirito.

Not
Oh

far from owld Kin - var - ra, in the mer - ry month of May, — When
some men sigh for rich - es, and oth - ers live for fame, — And

birds were sing - ing cheer - i - ly, there came a - cross my way, — As
some on his - tory's pa - ges hope to win a glo - rious name; — My

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if from out the sky a - bove, an an - gel chanced to
aims are not am - bi - tious, and my wish - es are but

fall: — A lit - tle I - rish Cal - lin in her owld plaid
small: — You might wrap them al - to - geth - er in her owld plaid

shawl. — I court - eous - ly sa - lu - ted her: "God save you, miss!" said
shawl. — I'll seek her all through Gal - way, and I'll seek her all through

I, — "God save you, kind - ly sir," she said, and shy - ly passed me
Clare; — I'll search for tale or ti - dings of my travel - er ev - ry -

2439.3

by: — Off went my heart a - long with her, a cap - tive in her
where, For peace of mind I'll nev - er find un - til my own I'll

thrall, Im - prison - ed in the cor - ner of her owld plaid shawl. Off
call — That lit - tle I - rish Cal - lin in the owld plaid shawl. My

went my heart a - long with her, a cap - tive in her thrall, Im -
aims are not am - bi - tious, and my wish - es are but small, You might

prison - ed in the cor - ner of her owld plaid shawl!
wrap them in the cor - ner of her owld plaid shawl!

Patrol of the Musketeers.

Ronde des Mousquetaires.

Edited by Carl Hoffman.

G. BACHMANN.

Allegro.

misterioso.
pp

f

grazioso.

mf

p

Musical score for page 22, featuring piano and organ parts. The score is in G major (one sharp) and 4/4 time. It consists of six systems of music. The first system has a piano part with dynamics *f* and *pp*, and an organ part with a *pp* dynamic. The second system has a piano part with *ff* and *p* dynamics, and an organ part with *ff* and *p* dynamics. The third system has a piano part with a *mf* dynamic and an organ part with a *mf* dynamic. The fourth system has a piano part with a *mf* dynamic and an organ part with a *mf* dynamic. The fifth system has a piano part with a *mf* dynamic and an organ part with a *mf* dynamic. The sixth system has a piano part with a *mf* dynamic and an organ part with a *mf* dynamic. The score ends with a *Fine.* marking.

Musical score for page 23, featuring piano and organ parts. The score is in G major (one sharp) and 4/4 time. It consists of six systems of music. The first system has a piano part with dynamics *p* and *pp*, and an organ part with a *p* dynamic. The second system has a piano part with a *p* dynamic and an organ part with a *p* dynamic. The third system has a piano part with dynamics *mf*, *crescendo*, *f*, and *ff*, and an organ part with a *mf* dynamic. The fourth system has a piano part with dynamics *f* and *pp*, and an organ part with a *f* dynamic. The fifth system has a piano part with dynamics *pp* and *pp*, and an organ part with a *pp* dynamic. The sixth system has a piano part with dynamics *f* and *pp*, and an organ part with a *f* dynamic. The score ends with a *D.C.* marking.

The Rosamunde Air.

Schubert, Op. 142, No. 3.

Andante.

10

15 cresc.

dim.

LOCAL ORGANIZATION OF MUSIC TEACHERS.

BY CHARLES W. LAXON.

THAT music teachers can work together is proven by the many conservatories, music teachers' associations, and clubs of music teachers. (There is a widely spread opinion that music teachers can not work amicably together, although this idea is largely confined to the general public.) Yet organization is but begun. There is strength in union. When teachers know one another better there is less of professional jealousy. They find much good in one another upon a better acquaintance.

One of the advantages of organization is the cultivation of a better musical taste in the public. This is accomplished through recitals and concerts and by agitation—that is, lectures, and by all the members following certain lines of musical conversation among pupils and friends. For instance, the unthinking public is more curious to hear a certain artist of whom they have read, than to hear the music that the artist performs. If the same artist should remain, after a few years, with greatly increased powers of interpretation, and they are informed of the fact, they yet will not support the second concert well because they "heard him once." The writer was walking on the principal street of his town, and passed a show window in which there was a display bill of a celebrated pianist. A lady, just then passing, said to a friend: "Shall you go to that concert?" "No, I heard him two years ago," was the answer. In the same town, a year later, was a show bill of the Sonns Band. One lady says to another, "Shall you go to the concert?" "No, I heard them in Washington last year." This is but a sample of an almost universal feeling among people who are not really musical. They are more interested in personality than in music, finding their pleasure in a satisfied curiosity regarding an artist rather than in the compositions performed by that artist. The remedy is in the hands of music teachers, if they will only combine, talk this idea up with their pupils, patrons, and musical friends, and get it exploited in their local newspapers. This will teach the public that music is more than the artist; that the great composer's works are more than a noted artist's interpretations.

Associated music teachers can work together to secure well-known artists, by each inducing his friends and pupils to take tickets. The educational value of good concerts is not generally understood, fully appreciated or realized, even by teachers of experience. Art depends upon ideal models. No hard-working teacher can keep up sufficient practice for recital-giving upon an art-plane. Hence the absolute necessity of frequent recitals by first-class artists. This is an impossibility without financial support, which is best secured when all the teachers of a town work together.

There are many professional details that such an organization can work upon to the advantage of all. Uniformity as to length of lessons, certain rates an hour, each teacher fixing his or her rate, and then pledging to stick to it, not lowering rates to compete with some other teacher—these are worthy objects to work for. Uniformity regarding lessons lost or missed, as to charging for them or not; rates of discount on absent music and books to pupils, are other subjects to agree upon. Small as these may seem at first thought, they often prove turning-points with some patron who must count every penny. Free singing and playing at local meetings of all kinds are, unfortunately, habits in some towns. The artist or teacher who lives by music should receive a fee for his time, preparation, and education, as well as for his hour's effort. Choir singing and leading and organ playing are other points worthy to be discussed. Efforts might be devised to discourage clerks, bookkeepers, and others who make a living outside of music, and the sons and daughters of the wealthy, from applying for such places. Let church committees learn that professional work belongs to the profession.

The members should meet once a month and render a musical program, perhaps with the assistance of pupils. There should be a by-law regulating the number of pupils any member might bring into programs. If there is a music store in town, the meetings might be held

there, thus securing the use of two pianos at a time for giving arrangements of concerted music. This is of great value to pupils living remote from musical centers. At these meetings essays on teaching and on musical subjects could be read. There is also much fine music for reed organ and piano which could be used at the musicals to good advantage.

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Every town has some narrow-minded teachers who would not join such an organization. But the fact that they are afraid openly to compete with the other teachers of the town would hurt them more than joining. The public perceives that they fear to expose their old-fogyism and their musical ignorance in the meeting of the organization. The musical public would be quick to recognize this feature of the association's work and usefulness. One thing will always be necessary; that is, to make the association helpful to the public, and not in the least allow public feeling to become antagonistic to it and its aims.

The members would soon discover that there is more than one way to make pupils learn well; that there is more than one way to do many things; and that the ways of other teachers are as good as their own, perhaps even better. Having discovered how some other teacher does good work, they can appropriate their discovery and apply it in their own teaching methods. It is always wise to know and appreciate the strength of the competition that we must meet, and the association will give needed help here, as well as extend needed help in the united front, regarding all musical interests of the community. A truly musical community is a profitable and useful field for the active music teacher.

STEPPING-STONES.

BY HARVEY WICKHAM.

In a recent article (see THE ETUDE for March) I had occasion to mention the subject of Stepping-stones. What I had then in mind was such universally recognized aids to progress as industry, opportunity, and talent. I may discuss these at length some future time, but I wish now to speak of things less generally understood, and when I mention them in this connection you may be disinclined to take me seriously; but wait till the end. The three great stepping-stones, then, are Steadiness, Criticism, and Failure. Let us consider them in their proper order.

STUPIDITY.

Stupidity is a marked unfitness to new ideas. It has done man great service by nipping many a false doctrine in the bud, but as it has in equal measure retarded the march of truth, it can claim little indulgence on that score. It is not until overcome, that stupidity can be regarded as an advantage to the person involved, and overcome it may be, as easily as hardness; and then one has a wonderful insight into the workings of other men's minds. How can he who has never been in the dark have sympathy for the blind? Or how can he who, thanks to a phenomenally responsive nervous system and muscular system, has acquired a technique almost without effort, have patience with the plodding ignoramus? Let effort, have patience with his brilliant young colleagues, leaving the average pupil in the hands of those who, by long study, have quickened singular brains and by arduous practice have subdued recalcitrant hands. Those who know every single stone in the road, from the fact that they have dashed their own feet against it, make fast the advantage of one being commonplace himself.

In another and truer sense is stupidity a stepping-stone—namely, when found in others. It may have been well to have started slow of wit, but if we are to overcome the dullard with education, we must have struggled long past the slow stage. It takes more ingenuity to explain the major scale to John Jones than to expound an entire system of occult philosophy to John Raskin. The only teacher who is universally successful is he who steps to the highest rung of proficiency by short steps. The virtuoso who is, usually a fit teacher for

the virtuoso who is to be; but not a good pedagogue in an all-around sense of the word.

CRITICISM.

Criticism is a bitter pill most wholesome for the mind. The bias of self needs to be constantly corrected by the right line of public opinion. There is opinion and opinion, however, and it must not be forgotten that the opinion of a wise man outweighs that of all his inferiors put together. Criticism is one of the most precious and rarest things of life, while mere fault-finding is a worthless and common errand of ignorance and ill-breeding. Unmixed praise is equally useless; for, if the mind be sincere and comprehensive, it can describe nothing as perfect. But how one dreads to be stripped of all his artifices and deceptions and stand naked in the light of truth! But he who would mount must first see the heights above him. One who fancies himself upon the hill-top does not take another step.

Some of the best criticism comes from the lips of what are known as plain, common-sense men and women. They know nothing and care less about the technicalities of art. They can not tell how well you play on the piano, but they know how well you play upon the heart-strings. A Rubinstein will give you credit for every difficulty you have overcome. The common-sense man recognizes only the effect you have produced. In many ways he is harder to please than the former, for it is harder to make music than to execute difficulties. Because the common-sense man sniffs at your Beethoven and Chopin, do not assume superior airs too hastily. In all probability he is right. Presumably you are more at home with Beethoven and can elicit more real sentiment from his pages than from the great classics. It takes an artist to make the classics palatable. Let him step to the instrument, and the dry toccatas and sonatas suddenly breathe with life. Why, I have seen a whole audience, for the most part composed of musicals, common sense people too, listen with tears in their eyes while von Gräbner played the Opus 36 of Beethoven.

The third and most valuable kind of criticism comes from one's self. It is so cheap that it is a wonder that more of it is not in daily circulation. The criticism of a savant costs from five to ten dollars an hour. That of the general public is often more expensive still, for its condemnation carries with it dire consequences. Learn to handle yourself without gloves then. Be the author of your own most caustic reviews. You will thus have little to fear from failure; though even failure, as we shall now see, has its uses.

FAILURE.

Everybody is destined to make certain mistakes, just as they are nearly sure to have certain childish diseases. The latter have the agreeable quality of being their own antidote and of garrisoning the system against a second attack. Moreover, the earlier in life they occur, the less danger attends them. Fortunately, all this is equally true of mistakes. "Only a fool," to quote the adage, "makes the same mistake twice," and though this may be a trifle exaggerated, it is certain that he who persists in the same round of error is far from being a Solomon.

The sooner a mistake is over and done with, the better. For example, every one is likely, at least once in his life, to attempt more than he can perform. Is it not better if this happens at some insignificant recital, at the outset of a career, than at the great metropolitan debut, when the business of years is at stake? Experience is drarer every year we delay to take it. The novice should therefore plunge into professional life at the first opportunity, and if no opportunity is forthcoming, one should be made. Montaigne lamented that the laws forbade a youth to undertake the work of a man until so many precious years of life had been frittered away in preparation. The tendency of the age is in harmony with the sentiment of the great Frenchman. Children do to-day what would have puzzled their elders two generations ago. Make your failures now. By the time you are thirty the world will expect you to succeed.

The latest and direst failure, however, may be made a stepping-stone if one has the virility to rise above it instead of being crushed beneath it. It is not failure, but discouragement, which is to be feared.

SUMMER TEACHING. AN EXPERIENCE. BY FRED A. FRANKLIN.

ARTHUR FRIEDRICH was seated in his studio, near the close of the teaching season in June, ruminating on the experiences of his first year of actual work. Had he been successful or had he not?

His pupils certainly played well, but as he thought of his limited bank account, and of the pupils who had already stopped for the summer, and of others who would soon leave for the mountains and watering-places, it occurred to him that, financially, at least, he was not a brilliant success.

What should he do? He had barely enough money left to carry him over another month. He must manage to make a living and keep up appearances until his pupils returned and resumed work in September.

There seemed no hope for summer work in — the small city in which he had cut his fortunes. While he sat pondering over his affairs the door opened, and a hearty voice called out:—"Hello, old man! Why so blue? Anything gone wrong with you?" The newcomer was his friend, James McIntire, a prosperous young lawyer, active and alert in all business matters.

"Oh, no, Jim, nothing at all," answered Arthur, "except that my pupils are all leaving for the summer, and I am short out of funds, with no prospects for more until September."

"Well, that is tough; but you mustn't get in the dumps about it. Get up and get a bustle on yourself, and something will turn up."

"Oh, yes, it's easy enough for you lawyers to talk when you work the year round, with a chance for a 'take off' every time you get a case. Just try teaching music for a while and you'll find out the tough side of life."

"My dear boy, don't you fool yourself! I had the worse kind of a time even to get enough to eat the first year. If you have made a living your first year, you have done remarkably well. But cheer up, and we will see if two heads are not better than one, especially as one of them is on a lawyer. Can't you get any summer pupils?"

"No, there is no chance here. It seems as if everybody is going away."

"What's the matter with the country, then? You know this is the time of the year when the farmers have plenty of money, and you might do worse than to give them a trial. I have some friends out at Smithfield, and I will write them and see what the chances are out that way. I'll come up again after I have heard from them."

In a few days the lawyer walked in with a letter in his hand.

"Well, old man, here is good news for you," said he. "I have a letter from a friend in Smithfield, and he says he is positive that he can get you a few pupils, at least. The only trouble is that there is no railroad out that way, and lively hire would eat up all the profits."

"Oh, I'll fix that all right; what's the matter with my wheel?"

"Why? That's so, I never thought of that. It's only ten miles, and you can ride it easily on those good roads. I would go out to-morrow and look around, if possible. The next day, bright and early, Arthur got out his wheel and started "to do the Devil's," as he termed them.

He was somewhat surprised when he met the lawyer's friend, to find, not a "Hey Rube," as he expected, but a well-dressed young man, whose conversation showed careful training and education.

"Well, Mr. Fredericks," said he, "you are the very man we are looking for. Our people, many of them, are anxious to educate their children in music, but it is so hard to get to town regularly for lessons that they very few are able to begin work. I will go with you and introduce you to some of my friends, and we will see what we can do."

To make a long story short, before the close of the day Arthur had enough students for a good day's work, instruction to commence the following week.

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As he was able to teach both piano and violin he had but little difficulty in securing his class, and his expenses being "nil," he could expect to make a very fair profit.

He continued his weekly trips during the whole summer, and had many pleasant experiences. A number of his pupils were young farmers, who would come from their work in the fields to take their lessons.

At first he had slight hopes of successful work with them, but later was surprised to see the enthusiasm displayed. One of his pupils was a typical "country fiddler," who held his bow about six inches from the frog, as if that part of the bow were a superfluous part, there merely to be in the way, and placed his violin against the lapel of his coat, instead of under his chin. The amount of work necessary to give this fellow a fairly decent position was something discouraging to contemplate, but finally he accomplished it.

At the end of the summer, between his country class and a few town pupils who stayed with him, he had made a very fair living, and was also much improved in health, and, so, better prepared to start on his winter's work. He had enjoyed particularly the ride in the cool, bracing air of the early morning, while the trip home after sundown was a pleasant relaxation from his day's work. Toward the end of the summer his friend, the lawyer, stopped at the studio to inquire as to the success or failure of his summer's work.

"I tell you what, Jim," said Arthur, "this country work heats the seashore. I feel like a fighting cock and, besides, have a little money ahead. Some of my pupils have become so much interested in their work that they have decided to come to me to continue their lessons this winter. So I consider that I have spent a very profitable summer, and have you to thank for it."

STRAY THOUGHTS.

BY E. A. SMITH.

Don't know what music is? Well, where's the philosopher who can make answer?

Music! Why? It is that realm into which only those who can most deeply feel are allowed to pass.

Sympathy dwells there and inspiration too. Intelligence reigns there and the emotions hold high carnival.

'Tis not a score of notes a second maketh music nearest.

'Tis the soul, the spirit thrilled, though it were but a single note—this maketh music dearest.

Don't know what music is?

Thoughtlessness is the one great curse of art; more errors are committed because people do not think than for almost any other reason. Surfaces are mistaken because that is easy work, but to delve and dig among the rocks and crags and gather knowledge and skill through the medium of careful and earnest striving, that is the life in which genius thrives and the stepping-stone which so often prevents talent from becoming nothing less than genius.

The classic is the basic structure that should underlie the serious study of any art. The classic is an anchor of strength that gives character and stability to every form of art; but for it music would rise little higher than the shuffling of feet. With its crystallized purity of form it will always remain as a type of the highest excellence of art, in its endeavor to embody the solemnity of tonal thought in perfect form. The classic in literature, or as the higher mathematics. There are but few people in this country who can follow theoretically or analytically the treatment of a four-voiced fugue. What strength of intellect must have been required to compose a work so colossal that it requires more study by the average student before he can understand it than master it! To best appreciate the new, we must ever turn to the old.

A BANEFUL INFLUENCE.

THE PUPIL'S PIANO.

BY SUSAN LLOYD DALY.

PARDON a personality from a teacher's note-book. The piano in my studio is a very fine "Grand" perfectly new and kept in excellent condition. I had been for some time much puzzled to account for certain defects in the playing of my pupils. I used all devices of which I had any knowledge, both old and new, to overcome those difficulties, remedy these defects, and bring the result I wished.

In several pupils the trouble was a faint and colorless touch; in another, a curious jerk of the finger in descending that destroyed any possibility of legato; in another, the habit of hanging with the whole arm, under which my piano groaned and wailed; and so each one seemed to have some peculiarity of touch which my work was not correcting as it should.

The persistence of these troubles annoyed me unspokeably. Just as I had reached the conclusion that I did not know how to teach, something happened. On account of repairs, it was impossible for me to occupy my studio for just one week. In that week I arranged to give as many of the lessons as possible at the homes of the pupils. The first lesson was a revelation to me. This was given to one of the weak pupils with a hanging touch. Her piano was an upright, with no tone in the upper register, and a growl in the lower, while the middle sounded as though under the perpetual ham of the soft stop or some other quenching arrangement.

No wonder the weak hand failed to do the work, and mangled in and doubled up in the child's effort to produce sound enough to tell whether she struck the right key or not.

The next was a colorless pupil. The keys of her piano fell almost if she looked at them. No muscular effort or exercise of will-power was necessary for her to make an accent or a "f". Consequently, her strength and sense of values could not grow, as she had nothing to exercise them upon.

Next came the one who never knew when she struck a false note. No wonder, her piano was so out of tune I could not tell when she struck a right one.

Then came the young lady with the penitentiary touch. Her piano was the same "square" her mother had practiced upon in childhood, and it exhaled in that expectant secondary action of the key which all who have experienced will recognize at once. That is, a steady pressure would not depress the key sufficiently to produce the tone, but when the key was half way down a vicious little thump of the finger was needed to finish the work. Strange to say, this young lady, who was a most faithful student, succeeded in producing upon her own piano the singing effect she failed to obtain from my perfect instrument.

And so, through all my week's journey, in no case did I fail to find the cause of anything abnormally incorrect in my pupils to be due to the piano upon which they practiced.

Hegel says: "It is one of the limitations of music that it holds no relation to reason. Music is entirely outside the sphere of reason. The latter begins to act only when it is furnished with distinctly formulated conceptions, or thoughts, and these are not found in music. Reason and music, therefore, have nothing in common with each other, but belong to different departments of the soul. Music goes in with sense perception, and addresses the feelings directly as such. It can give us a prolonged action of the soul, an emotional history, and in this is its great superiority in spirituality to other forms of art. The proper sphere of music is to portray the progress of the soul from grief or sadness to comfort, joy, and blessedness. This it can do in an intelligibility entirely its own. Whatever is bright, tender, joyful, daring, noble, music expresses with peculiar force. It is the art of the ideal sphere of the soul, the sphere into which sin and its consequent sufferings have never entered. Evil is outside of its pure province."

MISCELLANEOUS PROGRAM BY AMERICAN COMPOSERS.

BY W. B. B. MATHEWS.

[We print below a chapter from the new work by Mr. Mathews, which will soon be ready for issue. "The Masters and Their Music." This chapter is from the portion of the work devoted to "American Composers and Their Works." It will convey to our readers some personal notes about men whose names are familiar to our readers as well as useful musical knowledge. We are sure that all will be pleased with this latest book from Mr. Mathews's facile pen, a work both instructive and critical.]

For the convenience of clubs and classes desiring programs not so difficult of performance and not confined to one or two composers, the following is offered, embracing examples from Messrs. Edgar A. Kelley, Wilson G. Smith, Homer A. Norris, E. R. Kroeger, George W. Chadwick, and Mr. William Sherwood. All of these gentlemen have made thorough studies of composition, and several of them have exercised themselves in the larger forms, including orchestral and chamber writing. This is particularly true of Messrs. Chadwick, Kroeger, and Kelley.

Mr. Edgar Sillman Kelley was born April 14, 1857. He is a native of Wisconsin, and was formerly a pupil of Mr. Clarence Eddy, after which he studied in Stuttgart. He has produced quite a large number of orchestral pieces, but only a small number for the pianoforte alone. I believe that dramatic music is his main delight. He is also a lecturer upon musical subjects, bringing to his task a large amount of knowledge upon the subject, and plenty of enthusiasm. I have here only two examples of his work. The first is entitled the "Flower Seekers," a very pretty and melodious scherzo, having a motto from Chaucer's "Court of Love":

"Faith goes at the court, both meete and feste,
To fede us flowers froliche, and brachete and blisse."

The second is entitled "Confuentia," and the motto upon it: "Here is the cornice of a Divine scene, the Moos. This led the Romans to call the city 'Confuentia.' These streams—which rise in regions so remote—are here united until they pass into the eternal sea beyond."—Hans von Brechneken (David Rockwell).

It is a piece in nocturne style with a melodious voice coming in all sorts of forms, a little in the style of the well-known Schumann "Warum."

Mr. Wilson G. Smith is a native of Ohio, educated under Otto Singer in Cincinnati, and at Berlin. He is a pianist and composer, and has published a very large number of pieces (something like 150), among which it is quite possible more attractive selections could be found than those upon the present program; still, these are the best I know of his. His work is light, melodious, and pleasant to play. The list from Mr. Smith comprises several very pretty pieces. The "Valse Menet," opus 6, No. 1; the "Reverie at the Piano," a sort of song without words; the second, "Polka Caprice," which is very bright and pleasant; and the "Marche Fantastique," opus 73, which is more brilliant and diversified in its style than the others.

Mr. Ernest Kroeger is a native of St. Louis and received his education there. He has written a large number of pieces for the piano (eighty or more), many songs, and quite a list of chamber and orchestral compositions. I have here three of these. The first one is in G minor, a sort of concert nocturne, with nice melody and good musicianship. There is a vein of melancholy about it. The next one, allegretto in B minor, is very charming, and the last one is the strongest of all, I think. If a stronger representation of Mr. Kroeger's art is desired, his first suite for the piano can be taken.

Mr. Emil Liebling is better known as a teacher and pianist than as a composer, but it has been his good fortune to win high commendation for the few works he has published. He made his debut in composition under the late Heinrich Dorn, the same who was the master of Schumann in composition—though this may be no more than a coincidence. Mr. Liebling, although

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born in Berlin, has resided in the United States for nearly thirty years. He is essentially American. The two romances represent the most serious side of his work, in addition to which I have put on that very popular little scherzo, "Spring Song," and a very pleasing parlor waltz.

Mr. William Sherwood, the distinguished pianist, is not generally known as a composer, but in any other position than this his strong tendency toward composition would have found encouragement, and he would have been well known and probably as distinguished in this department as he is now in playing. I have placed Mr. Sherwood's compositions last because they are the strongest of any in the list, and also the most difficult; when well played they are very effective and deserve to be better known than has heretofore been the case.

The songs upon the program represent two other composers. At the head of the list are placed some highly impassioned compositions by Mr. George W. Chadwick, of Boston. Mr. Chadwick is one of the most accomplished of American composers. From this set of songs, called "Told in the Gates," selections are to be made at the convenience of singers.

The collection, as a whole, is one of the most remarkable of recent times. It would be difficult to find twelve equally stirring songs in the whole repertory. The keynote is set by the very first song, "Sweetheart, Thy Lips are Touched with Flame," and in examining it one hardly knows what to admire most, the symphonic skill of the accompaniment, the placing of the emphasis for voice, or the intimate feeling for musical expression, which enables the composer to arrive at such thrilling effects. At the same time it is not a song for a timid singer or a timid player. The second one, "Sings the Nightingale to the Rose," is of a more quiet and respectful character, well written. The third, "The Rose Leans over the Pool," a delightful scherzo, in which playful spirit and skillful use of material combine to produce its effect. The fourth, "Love's Like a Summer Rose," is a very charming song indeed for more ordinary occasions; well within the resources of ordinary singers, but with an effect very unusual. The next, "The Waves without Number," a ballad song with a very elaborate accompaniment and the usual mastery opportunity for the singer. "Dear Love, when in Thy Arms I Lie," a slow and very expressive melody, with a delightful bit of obligato in the first measures, where a cello would produce a charming effect; modeled a little after a song of Schumann's, "Poet's Love."

"Was I Not Thine when Allah Spoke the Word Which Formed from Earth the Sky?" a colonial song for baritone, having in it tenderness and most intense passion. "In Mead where Roses Bloom," adapted for mezzo-soprano. "Sister Fairer, why Art Thou Sighing?" a gem adapted for the female voice. "O Let Night Speak of Me," dedicated to Max Heinrich. "I Said to the Wind of the South," dedicated to Miss Edmunds. A song for mezzo-soprano, beautifully done. It is difficult to speak of these songs in any kind of adequate terms, because they represent what very rarely happens nowadays: a very perfect union of music and poetry—the poetry for its own part being singularly impressive and provocative of song; and the music, in turn, sympathetic, masterly, and equal to the occasion. Therefore, from an ideal point of view, as to considered, these songs are of the highest value as the musical expression of poetic moods, both alike retaining the deepest and strongest sentiments, nothing lately has pleased so well. All the poems are by Arlo Bates. It is a collection of songs which every American lover of music ought to possess.

The other songs I take from a set by Mr. Homer A. Norris, a young but very talented and promising composer. The first is called "Twilight," and a lovely piece it is.

PROGRAM.

Edgar S. Kelley.
"The Flower Seekers."
"Confuentia."

Wilson G. Smith:
Valse Menet, Opus 43, No. 1.
"Reverie at the Piano."
Second Polka Caprice.
Marche Fantastique.
Homer A. Norris, song:
"Twilight."
E. R. Kroeger:
Record, Third, and Fourth Sonnets.
Emil Liebling:
Romance, Dramatique.
"Spring Song."
Madeline Walz.
Geo. W. Chadwick, songs:
According to the taste and convenience of the singers.
Wm. H. Sherwood:
Romance Appassionato, Opus 8.
Opere Dances, Opus 18.
Mazurka, Opus 8.
Scherzo Caprice, Opus 8.

DRUGGERY MADE INTERESTING.

BY G. P. ANDELFINGER.

THE best teachers are those who can learn something from some one else; for, even allowing that "experience is the best teacher," it would be well to occasionally profit by the experience of another—a different thing, I acknowledge, but well worth an effort.

"A word to the wise is sufficient," and may I, from a long and varied experience, caution some of the wise young instructors in that musical shooting gallery, where they are to teach the young ideas how to aim at, if not to hit, the target of musical proficiency?—Do n't aim too high; do n't shoot over the pupils' heads.

I have found it true so often that in endeavoring to accomplish great results we confuse the student by expressions which are so clear to us that we forget that we gained our present knowledge by a very gradual growth. Aim at simplicity, and be watchful lest the student says "yes" rather than acknowledge that he has not understood your meaning.

Take scale-playing, the bazaar of all beginners!—It is ignorance or the uncertainty of only half-understood difficulties that inspire the fear and dislike of scales; so set yourself to make them clear. Explain carefully the difference between tones and half-tones (and remember that no explanation is satisfactory which does not give the pupil the power of explaining it, in turn, to you). Give the scale scheme, 1-2-3-4-5-6-7-8, showing how the half-tones come in the regular major scale, and then have the pupil write all his own scales (using no signatures) until he realizes the reason for the sharps and flats and their inevitableness.

I can remember the horror I had of being asked such questions as—"How many sharps in the scale of D?" or "What scale has four flats?" and mentally I had to scramble from C to the desired scale, "counting five notes for sharps, four for flats." Finally, I was compelled by a good teacher to make an A B C affair of it, and learn the scales thoroughly, playing them in the order the keys suggest—i. e., C, C#, D, D#, E, etc., not jumping from C to G then back to D, in order to add only one sharp each time.

Play scales until signature and name are coincident in the mental vision.

"Familiarity" may in some cases "breed contempt," but in scale-playing we may modify that statement to "Familiarity breeds contempt."

—Unless emotion leads to motion, it will become a curse instead of a blessing. The sermon that thrills, or the story that excites sensation but does not drive the hearer or reader to noble action, makes one worse. So if one studies music or listens to it for the personal enjoyment that comes from it, he is living a selfish, base life.

—Classic art does not depend upon age, but on quality; intrinsic, inherent qualities of worth in the work; predominance of idea, and of the style in the painting, purity of writing, sobriety of style—in a word, complete form, harmony in thought, form, and expression.

LOUIS KÖHLER'S NOTES ON PRACTICING.

Freely translated by E. Von ARBENZ.

II.

DIFFICULTIES may be purely technical, they may be mental, and they may be both technical and mental. Consecutive thirds, sixths, or octaves may be the former, polyphonic formations and rapidly changing modulations the latter.

Some difficulties require, so to say, several "conquerings," for it may happen that after the first "conquering" the hand takes "a step back"; but a subsequent "conquering" will not fail to make a lasting impression.

We must know the proper tempo of a piece and approach it gradually, with great caution, for a mere perusal is not always progress. Real progress is the mastering of every difficulty.

Do not undertake too much at once. Do not begin with a new part before the old part is well digested. Then, while you overcome the difficulties of a new part, study the conception of the old. Advantageous practicing may be compared with mining—not surface-digging, but penetrating into the depths of the soil, repays the labor spent on it.

He who progresses slowly must not play too many different pieces; it may come too hard for him to bring each to a finish. To practice anew old pieces is a good thing.

Do not deceive yourself by saying, "Oh, I'll get it all right!" when, in fact, you do not get it right. We must "feel" for mistakes and try to find them. To play accidentally correctly is not knowing how to play correctly. *Try times correct to once wrong*, that should be the right proportion, not the reverse. Musical conscience must tell us whether we know a piece or not.

The teacher is not to be looked at as a personality, but as the pedagogic delegate of art. Whatever the teacher directs, praises, or finds fault with, is caused by the object—the piece of art and its just claims on one side, and the pupil's performance on the other. Through his mouth the piece speaks to the performer. "Thus I wish to be trusted, in that way you can master me," and the sensitive fingers say: "Thus we should be managed, thus directed; then success will surely follow."

Some require more, others less, time (conditions being equal) to accomplish the same results. Peculiar conditions of the limbs, acuteness of the senses, in fact, all natural capacities exert their influence.

Then, individuals differ in regard to time. Some advance rapidly during the first couple of years and then progress much more slowly. Others find it very difficult in the beginning, but after a few years make up rapidly for lost time.

Many are the reasons for these fluctuations of progress. A sudden awakening of latent talent, or love for music, may accelerate, or unfavorable external conditions may retard it. Besides, psychical mutations will often exert a modifying influence.

Praiseworthy is the teacher who can take into account those fluctuations, and select the suitable pieces for his pupil. There are times when sentiment is prevailing, and times when reflection has the upper hand. The first may be favorable for the study of sentimental compositions in which conception is of the most importance, while the latter may be most adapted for practicing works of a polyphonic style, or works where a display of technique is indispensable.

It is highly desirable that a certain time be set apart daily for technical and another for mental practice. It is true that an hour consists of sixty minutes, but that hour may be employed in a very different manner; for what to-day may be easily accomplished in one hour, will, to-morrow, require twice as much time.

The pupil ought, also, to control his own temper. At times he may not feel in the mood for practicing; yet it must be done, and done well. It takes a certain time to

"remain at practice," viz., not to "go back," but it takes still more time to make progress.

As to the proper division of time, we might propose the following schedule: Let one-sixth of the time be devoted daily to practicing finger-exercises and scales; one-sixth to two sixths to studies; three-sixths to four-sixths to pieces. That is about the right proportion. If a whole hour is too much, divide it into two half-hours; then children who have to learn many different things (and have little time to enjoy their childhood) may (after practice for half an hour) finger-exercises, scales, and chords—then leave the piano to refresh their minds, tired of mechanical work. At another period of the same day they may spend one other half hour on studies, and again leave the piano. But a full hour must be given to the study of pieces. Where such an arrangement is not practicable, the time must be divided still more minutely, so that the daily technical exercises absorb each only from five to ten minutes. Such short exercises may be easily played before and after school, or private lessons.

The pupil may be allowed all kinds of pieces that he wishes to play, and that he is capable of learning. Should he occasionally desire a piece which is too difficult, it will serve him as good way of testing his powers, and spur him to increased activity, a piece that is too easy may be of advantage to him, to learn how to play with expression, and add it to his repertoire—his "presentable" stock.

When the student becomes aware of the many difficulties to be encountered he may feel discouraged, and call out: "How much to do still!" How much to accomplish! It will appear to him as if one would attempt to create a sea by the daily dropping of a drop of water, or a mountain by collecting pebbles.

Such is the natural effect of long pressure, long practicing on the disheartened pupil; but let him think of life in general. Does it not only require the whole art but also a great deal more besides? Who would lose courage for that and give up music?

Preserve your courage and diligence, press steadily onward, seize on whatever is most important and necessary. There need be no fear but that you will reach the goal finally.

HOW TO WIN AND KEEP AN AUDIENCE.

There is as much difference between audiences as there is between individuals, and if musicians and others who appear before the public would make them more of a study, there would be fewer complaints of "cold and unresponsive listeners." All entertainers should remember that there is a responsive chord in every audience, no matter whether it be in a church, a hall, or elsewhere.

The first object of the musician, then, should be to find this chord, after which his own magnetic presence and personality will assert themselves, and he will arouse an enthusiasm that will probably continue during his performance if he use good tact and judgment.

As this paper is specially intended for the amateur musician, we shall now direct our whole attention to him.

There are many things to be taken into consideration when searching for the responsive chord alluded to; and, if you do not go about it in the right way, you will never find it. Above all things, before you step upon the platform—no matter whether you appear as a member of an organization or as a soloist—be sure that you have full control of yourself, so as to be wholly at your ease. Make a mental resolve that you are going to win the good opinion of your audience; then enter right over of your own personality and striving with whatever powers to lose yourself in your music. If you are uncertain as to the tastes of your audience, study closely the expressions of their faces as you proceed with your performance.

It is hardly necessary to state that a musician should be as familiar with the technicalities of his art as is possible, and he should also be a most tactful person and one endowed with good judgment. The more he understands the foibles of human nature, the better will he be

able to humor their many little whims, and thus will he draw to himself many people who will eventually become his most steadfast friends and supporters, for he will find their responsive chords and will know how to handle them. Of course, every musician will sooner or later come face to face with flounders and people who imagine they know how to criticize every kind of performance, from Wagner to the most wretched and commonplace melodies. Here is where your good tact will come into play. Use it for all it is worth.

A musician—professional or amateur—cannot afford to allow his sensitiveness to assert itself publicly, and he ought to try with all his power to appear interested in the severest criticism that may be heaped upon him, no matter how unjust it may be. Such an attitude will gain for him many friends who would otherwise pass him by without notice.

Experience gives to an observant musician the faculty of intuition, which is a most useful and valuable acquirement; for through it he is able to measure the audience before him almost at first glance, and he is thus given an inkling how to proceed to win and hold the majority of its members. It is not to be supposed that all musicians are people gifted with powers of observation, but they can strengthen this faculty if they make the effort.

A musician should not become discouraged because he is not at first seconded in favorably impressing an audience. As a general rule depends upon the environment into which he is thrown, he must make allowances for each distinctive entertainment. For instance, one must not expect to find so warm and enthusiastic an audience at a church entertainment as at a hall, because the people in the first-named place are under more or less restraint, and consequently they can not enter into the true spirit of the occasion. The musician need not, however, feel that he must give a funeral rendition to his selection, for hymns and dirges sometimes fall flat, even at a church entertainment. Here, again, he must use his tact and judgment, and give something bright and appropriate. All church audiences are not necessarily more appreciative of pathetic and morbid music, although they are inclined to suppress their manifestations of mirth. Should there be but slight applause, it must not, therefore, be taken for granted that the audience is cold and unresponsive.

No one can expect to be in the good opinion of his audience if he in any way shows that he considers his own personality of more importance than his art, for self-conscious and pompous display are not tolerated in any community where artistic genius is esteemed. You may be sure that you will stand a very good chance of winning and holding your audience if you are modest in your demeanor and thoroughly ardent in your work.

Do not neglect the seemingly unimportant details, for perfection is made up of trifles, as we have tried to impress upon you for many years, and when you shall have found that much desired and mysterious responsive chord, you will have no regret for your painstaking care and trouble.

You will have no difficulty in winning and holding your audience if you but keep your eyes open and study the music itself with earnestness and enthusiasm. In doing this you will unconsciously give greater impetus to your own hidden magnetic force, and before you are aware you will become a prime favorite, and every eye will be talking about your skill as a performer.—W. H. A. in "The Metronome."

—Francesco Lamperti said: "You can learn only when before the public." While the statement may seem a trifle exaggerated, it contains much truth; the player or singer, by frequent appearances in public, discovers himself. He finds the weak spot in his equipment, if he is intelligent, sensitive, and honest with himself.

The teacher who knows his business, understands that technique is one thing and the application of it quite another.

Studio work is one thing; but the public appearance, which calls for the play of the knowledge and skill gained in the studio, is quite another matter.

It is to gain the important part of a student's equipment that studio work is given, and for the first season the most favorable conditions should be secured.

MARVELOUS MEMORIES.

THE great singers and pianists are constantly called upon to perform wonderful feats of memory. To memorize a rôle in an opera or a long sonata is quite different from learning a part in a play, for an opera singer must not only commit words, often in a foreign tongue, to memory, but also the music of the rôle, while the instrumentalist has both the melody and the complicated chords in the larynx of the piece to memorize.

To correctly memorize rôles like Wagner's "Isolde" or the three Brünnhildes in "The Ring of the Nibelung" requires the hardest kind of work. "I said Mme. Nordica, recently, 'You must put your whole mind, as well as all your musical temperament, into it. It was not unusual for me while I was learning these rôles to spend six hours a day with my répétiteur at the piano—three hours in the morning and three in the afternoon. I study words and music together. I make a point of memorizing a part so thoroughly that I don't have to resort to the prompter or the conductor. A prima donna can sing and act freely only when she knows her rôle thoroughly by ear.'"

Few of the great singers who have been heard in this country have had so remarkable a memory and learned their rôles with the same ease as Campanelli. His song "Viva il Gesù in Myrcene's" "L'Africain" for the first time at the Academy of Music in this city, and the afternoon of the day before the performance he did not know a note of the third act. At the performance the next night he sang the rôle so perfectly as to excite enthusiasm.

Herr Stehmann, of the Damosch-Ellis Opera Co., is noted for several remarkable feats of memorizing. Called upon this season to sing "The Wanderer," in "Siegfried" at short notice, he learned the part in eight hours. Last season he performed a truly extraordinary feat. Herr Kraus was to have sung the leading rôle in Scharenka's "Matawintha." Twenty-four hours before the performance it was found that he was too ill to attempt the part. Herr Stehmann, who had never seen it, went through the first rehearsal score in hand, but by the time for the performance the next evening he had memorized words and music.

Mr. Byrham, considering that he has been only six years on the stage, has memorized a large operatic repertoire and knows so many songs that he has to keep a list of them in a book.

Plunket Greene, who sings several hundred songs from memory, has a peculiar reason for never singing from notes. His audiences have often noticed that he seems afflicted with nervousness, and have wondered that so experienced a singer should show so much trepidation. While asking he fell and struck the back of his head on the floor. His nerves have never recovered from the shock. Were he to sing from notes the tremor of his hands would cause the music to shake so that the effect of his fine singing would be sadly marred. But of all concert singers, the Henschels have the most remarkable memory. They sing hundreds of songs from memory, and Mr. Henschel plays the accompaniments to all of them without the music before him.

The famous pianists and conductors have furnished many instances of remarkable memory. Among modern musicians none have approached the achievements of Dr. Hans von Bülow and Rubinstein. It has been said that these two musical giants, if every note of music which were worth preserving had been destroyed, could between them have reproduced every line of it.

Von Bülow once conducted entire concert programs without score and led even Wagner music-dramas from memory. He had memorized all the sonatas of Beethoven and could give a score of piano recitals, striking no less than 1,250,000 notes, each one of which had to be retained in its exact position in his memory. He once, while traveling in a railroad train, read through, for the evening played it from memory at a concert.

During one season Rubinstein played over one thousand compositions, aggregating five million notes. Jeweffy, Paderewski, and Krumpholtz all have large repertoires, which testify to remarkable musical memory.

An interesting story is told of Mascagni, the composer

MISTAKES DO NOT HURT.

of "Cavalleria Rusticana." One of his friends had casually said that there was no work of any of the six most famous composers, whose names were mentioned, which Mascagni could not play faultlessly from memory. The statement being ridiculed as impossible, Mascagni reluctantly consented, in order to settle the dispute, to make the effort. A number of musical experts were invited to attend the recital, each one in turn selecting a composition for performance. In vain they tried to dissuade the composer, who not only answered the challenge brilliantly in every instance, but filled up the intervals with delightful improvisations of his own.—"Musical Trade Review."

MUSIC AS A PROFESSION VS. MUSICAL DILETTANTISM.

BY W. FRANCIS GATES.

WHAT a beautiful thought that is of Auerbach's where he says, "Music washes from the soul the dust of every day life!"

The rush of business, the competition of trade, the friction of unpleasant associations—all these must leave a residuum of dust as a coating on the finer sensibilities; and it is not only a beautiful thought but a true one, that the stepping out of the hurly-burly of life into a musical atmosphere does rest, cleanse, and renew the mind and soul for the wear and tear of succeeding days.

Sometimes think that one who has his daily business into which no music comes, and who uses his musical education, not as a head-finder, but as an uplifting pleasure-giver—I think such a man may get more real pleasure out of his music than he who has to grind at it all the day long to make his bread and butter. A teacher hears so much art that is not art, so much music that is not music, that at the end of his day he is apt to say, "Now let there be peace. Let me have quiet."

On the other hand, he who has no music in his daily work comes to it—preparing, of course, that he be, essentially, a well-educated person—with a freshness and zest which augurs the highest pleasure. I know it may be regarded in some quarters as a heresy to maintain that a teacher is not all the day long in the seventh heaven of delight at his pupils' performances. But if you whisper the honest truth, don't you get awfully tired of it all sometimes? That is, if you have any few false notes, your teacher will soon discover the reason for the fault and help you to eradicate it, whereas timidity will so cramp your work and your style that no one can possibly tell what you can do if you should do your best.

Go ahead and make mistakes, but learn the whole lesson from every one. A mistake which you neglect to turn to your profit is worse than a failure—it becomes a sin.

—As teachers of the heaven-born art of music, we have an important mission. Duty calls to us in unmistakable tones from among the vast multitudes of men, women, and children in the lowly places of the valleys of earth. Herculean tasks are ours. Let us hold in mind that it is ours to contribute in the largest possible measure to the important matter of disinfecting, with the divine power of music, the damp, marshy, malarial region of the low grounds about us; to seek to apply music with such intelligent method that the whole lump may be leavened, so that every clod may be dignified and become itself a veritable mountain-top from which some weary and disheartened mortal may gain a larger view of life.

—"Home Music Journal."

—Perhaps the most valuable result of all education is the ability to make yourself do the thing you like it or not; when it ought to be done, whether you like it or not; it is the first lesson that ought to be learned, and how early a man's training begins, it is probably the last lesson that he learns thoroughly.

Surround you are asked to walk across a narrow plank spanning a chasm; you become fearful of ill results and refuse. Persuasion, even threats, avail not to move you from your timorous frame of mind. Your progress outward, it may be upward, is checked and you are in despair. But just at this moment appears one in whom you have confidence and says to you, "Why are you so timid? You can not fall. That chasm is not deep nor dangerous. Just make yourself believe me." How it happens you know not, but you take heart, fear is dispelled; courage returns under the influence of the strength of will and magnetism of your companion. You gain confidence.

Or, take another illustration: The tyro in the gymnasium will not attempt certain feats until a mattress is placed under him or a net, until he feels, "If I do fall, I can not be hurt."

Now these illustrations throw some light on the attitudes of many pupils toward their work. They are afraid of making mistakes. This temper of mind, so common, is such a very unfortunate one that no teacher should spare pains to eradicate it from the pupil who is afflicted with it.

It is due to several causes. Often—and perhaps most frequently—it is due to vanity. The pupil does not wish to suffer loss of prestige in the eyes of the teacher and so becomes timid for fear boldness should result in mistakes and consequent correction and reproach. But this is just timidity results in mistakes of various kinds. Perhaps it is timid to the pupil to grant that some teachers are altogether too severe, and, what is worse, very sarcastic in their remarks to pupils who are so careless or unfortunate as to make mistakes. The result is certain—a timid pupil.

But the thought that it is intended to develop in this writing is that mistakes do not hurt you; they can not give you physical pain, although they may cause mental uneasiness. But that is no more and no less than all other of our life experiences. Through suffering we are strengthened. Gold is refined in the crucible.

So, foolish pupils, lay aside this unfortunate quality of mind. Go boldly to your tasks. If you have studied faithfully, your teacher will know it and one clearly apparent excellence will excuse a number of faults. If you never made mistakes, you would not need a teacher. You go to a teacher in order to make your mistakes and learn how to avoid them in the future.

Aim to acquire confidence, and that comes from knowing that you are in the right path and doing right. When you play your best and with confidence and you hit a few false notes, your teacher will soon discover the reason for the fault and help you to eradicate it, whereas timidity will so cramp your work and your style that no one can possibly tell what you can do if you should do your best.

Go ahead and make mistakes, but learn the whole lesson from every one. A mistake which you neglect to turn to your profit is worse than a failure—it becomes a sin.

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—"Home Music Journal."

—Savages are more demonstrative, but this does not prove that they feel any more than civilized people—Henderson.

—Never, until thou hast mastered every conceivable difficulty, dream of producing the most distant musical effect.—Charles Ascher.

Vocal Department

CONDUCTED BY H. W. GREENE

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

BY FREDERICK W. ROOT.

IV.

SPECIALITIES. BREATHING.

In my last article attention was called to the fact that public interest is more likely to be attracted by a man with a hobby than by a well balanced "all around" citizen; that voice teachers often profit by this fact because they find that the inducements to become specialists are greater than those offered by more comprehensive teaching. This is similar to common experiences among doctors. The family physician, who may attend to the well being of a multitude of youth, steering them all successfully amid the shoals, quicksands, rapids, and reefs of the voyage of life, until all reach maturity in good condition, is not the celebrated and highly-paid practitioner. His work is too slow and many-sided; it is too full of commonplace details to appeal to the imagination of the public. The most brilliant light in the medical firmament is the specialist whose name is associated with the cure of some particular ailment in some widely known case. All this is to show that celebrated voice teachers may as well be a rule in the three-item formula given in my last article, but that it may be educationally correct nevertheless.

When I see some ardent young voice teacher newly come from one of the great specialists abroad, and advertising to teach his or her method, I can not but feel sympathy for him in view of the disillusionment and disappointment he must pass through if he is to become really successful.

This limited formula, which he has obtained at such great expense, and which brings home with so much exaltation, will do very little for the rank and file of the pupils among whom he must spend his days—a class of pupils of which the specialist from which he obtained his formula knows little or nothing. Sometimes a young teacher who is thus getting down to hard pan in his professional career finds it necessary to go for help to some humbler authority than the foreign specialist,—some real educator nearer home, who has worked out the problem of music teaching among the masses of his countrymen. It very often happens that here he finds exactly what he needs to finish his equipment, and make it meet the conditions which surround him; but still, for reasons which it is not hard to outline, he still professes himself a pupil of "the great X," and upon his announcements we must still find him giving adhesion to the glittering formula which he brought from abroad.

It is undoubtedly true that teachers as often err by trying to introduce too many topics as by not being broad enough in their scope. The training of the voice is slow at best, and one should introduce into the work only that which is immediately needed. A discursive method which spends time upon a host of collaterals is ill-advised where there is a crying necessity for breath and tone and compass, and the fundamentals generally. Then, too, a teacher may give particular emphasis to items which are quite secondary. I have often observed this. Teachers become so interested in a certain form of phraseology, or a certain way of introducing a subject, or some other item of the work, that they fail to see its true relation to the whole, and so waste a great deal of time upon it. A well-equipped teacher will have all the items of his subject clearly in mind and well classified; he must rely upon judgment and experience to use them to the best advantage, and he should not allow himself to become too much absorbed in any one of them. The object of these articles is to state as clearly as may be the principal ones of these items, and to that end we will

give a somewhat more minute attention to the three departments which are involved in the best voice production.

With regard to the first item, the management of the breath, little need be said here; for nearly every one includes this in whatever formula he advocates. I have, however, talked with eminent teachers abroad who lay no stress at all upon breathing. One of these was a very successful teacher of Munich, highly valued by Americans. Another was one of the Professors of the Milan Conservatory, one who might have been expected to feel in an especial degree the Lamperti influence in this item of the formula. The subdivision of the department of breathing which is less likely to be understood is that regarding the restraint of breath during vocalization. If the strong muscles which compress the lungs are allowed to exert themselves for the expulsion of the breath, the smaller muscles of the larynx, whose office it is to oppose the breath and so turn it into vibration for voice, are sure to work too rigidly, and therefore faintly; whereas, if the breath be held in the lungs and supplied to the throat with no greater pressure than the larynx can respond to flexibly, the placing of the voice is a much easier and more accurate operation.

The term "breath-support" is a very misleading one. If the singer takes a full breath, and with strongly vitalized breathing muscles begins to sing, he is likely to feel that the effort made in connection with the breath is the principal factor in his vocalization; as if the rested organ, or were supported by, the breath. The facts of the case are these: The vocal process in the throat is likely to take place correctly in proportion as it is not supported,—that is, interfered with, by the breath. Some breath pressure is necessary, but that takes care of itself; it is the opposite of breath pressure which must be practiced. The support to a tone from this source consists simply in the fact that the breathing muscles resist their own business, and so hold the breath that the throat is not obliged to help them to do it. The beginner in voice culture, especially he who acquires his knowledge by reading, is likely to mistake the term breath-support to mean that which is detrimental to the voice. Some of the most successful teachers of the day are those who have much to say about breath-support, or "singing on the breath," or who even describe the tone as "starting at the pit of the stomach," or "at the diaphragm," or, "at the abdomen." Another of their phrases is "drink the tone in as you sing," or, "draw the tone toward you." Much of this phraseology is misleading, or, from a scientific standpoint, absurd; but where it is coupled with practical, effective work in breath restraint, where it results in unobtrusive superfluities forced from the throat, it does no harm and answers the purpose.

(To be continued.)

CHOOSING A VOCAL TEACHER.

BY F. W. WOODILL.

SOME years ago a brilliant and witty New York newspaper man published the "Confessions of a Musical Journalist." In the course of the series the writer detailed his extended and ridiculous experience in endeavoring to cultivate his singing voice. Whether the "confessions" were genuine or not, the experiences related were not at all impossible, although one wondered how an apparently intelligent and sensitive gentleman could have been induced to go through some of the nonsensical exercises prescribed for him by various masters. Every now and then some one comes forward with a similar story of absurd vocal gymnastics, long practiced, with injured voices and blasted hopes as a reward. What seems to be needed is a larger use by vocal stu-

dents of what is known as "common sense"; just plain, every-day, matter-of-fact, common sense—that quality in men and women which makes them pause, consider, test, compare, weigh dispassionately and impartially that which they are asked to accept and act upon as truth.

It seems to the writer that aspirants for vocal fame frequently leave common sense behind when making a choice of a teacher. A tree is known by its fruit. This is a common-sense guide in the search for a teacher. Remember, however, in justice to some young trees of first rate quality, that it takes time to produce perfect and fully ripened fruit. Where is the common sense in selecting a man as a vocal teacher only because he "sings" beautifully? He may be unable to impart his knowledge. There is an art of teaching, as well as an art of singing. Shall one choose a man as a teacher merely or chiefly because he is handsome, or has fine apartments, or moves in good society, or talks or writes fluently, or has a "pull" on music committee and concert giving, or one of which has, necessarily, any relation whatever to his ability as a genuine teacher of voice production?

What is the answer of common sense to these questions? Singing is an art. It is not, therefore, in a sense, natural to man, and must be learned. Yet, ordinary common sense should cause the vocal pupil to suspect the teaching which, faithfully followed, causes a forced, unnatural use of the body, and sets up abnormal conditions. It should not take long for the common-sense pupil to discover that vocal exercises that cause or aggravate bodily ailments, or leave the throat tight and voice husky, are erroneous, injurious, and to be discarded. Common sense says that the voice should be expressive, colorful. Yet pupils who dislike guttural, nasal, and palatal tones, go on, day after day, practicing exercises which help to fix these qualities, or colors, on the voice. Faith in the teacher is necessary, and must obtain if there is to be success. But it should not be that sort of blind faith which precludes the exercise of common sense. Vocal pupils are justified in asking of the modern, educated teacher of singing, "What?" "Why?" and "How?" If the teacher be a good one, a strong one, and he does not know, he will frankly say so. The weaker man will dodge the question with a beautiful generality. And these questions should be respectfully repeated, particularly the "How?"

We learn by doing, but "do as I do" is not the beginning and the end of good vocal teaching. The pupil may, perhaps, properly be asked to wait for the "Why?" but the "What?" and the "How?" set forth in an intelligible, consecutive manner are what he pays for and are his right. Common sense says that when he does not get this, it is time for a change of teachers.

DO NOT TAKE TOO MUCH BREATH.

BY HORACE P. DIBBLE.

THE above title may seem a little unusual, as most beginners in the study of the art of singing appear to suppose that it requires a great deal of breath to make a tone. But to such a one I would emphasize the instruction, "Do not take too much breath"; or I might change the phraseology and say, "Only take a little breath."

What is meant by the above direction is not to overload yourself with breath, as many do. One never does this in speaking; why should it be done in singing? Have you ever been forced to think of controlling your breath when speaking? Of course not. You can speak by the hour and never think it necessary to take breath, because you do so unconsciously at the end of every phrase or sentence; merely replacing, in so doing, the small amount of air which you have just used. You are talking on what might be called an even lung-fill or air-viz, you have never either completely filled or emptied your lungs.

When a beginner is asked to sing, he almost invariably takes into his lungs about as much air as he can contain. In such a condition he could not speak comfortably, and why, therefore, should he expect to sing

or produce a musical tone? It may be said, "If he starts with a comparatively small amount of air in his lungs, he will not be able to maintain a tone." We maintain that he will. When properly used, it takes only a small expenditure of air to make filled; and a singer with his lungs only comfortably filled will not have that suffocating feeling which causes him to expel unrevivified air with the tone in order to get relief from the overpressure in his lungs.

Remember that it is not the air coming out of the mouth which produces tone. The less air coming out of the mouth (other things being equal) the better for the tone.

This is produced by pressure of the column of air in the windpipe against the vocal bands in the larynx, and these vibrations are communicated to the air in the cavity of the pharynx and mouth, which assist in the vibration; enlarging, amplifying, and qualifying the tone according to the size and shape of the mouth, and these vibrations are then communicated to the external air. And when tone has been properly produced, the only way which comes out of the mouth is that which has been used in causing the vocal bands to vibrate, or in forcing consonants when singing words, and more air escaping will cause the tone to sound dull.

Starting with the lungs only comfortably filled, a singer will find it possible, with a throat perfectly easy and relaxed, so far as his voluntary muscles are concerned, to hold a tone for a long time, because at first he will not be tempted to overblow the tone and thus waste the air; and, later on, when it seems that nearly all the air in the lungs is exhausted, he will find that by what I call "pulling up from beneath" he can draw on a reservoir of air which he rarely uses.

This, from a health standpoint, is a good thing to do, as it takes from the lungs air which is saturated with carbonic acid gas and replaces it with fresh air.

I believe that taking too much breath before a student has gained control of his breathing apparatus is a cause of throatiness. For when a singer "fills up" and attempts to sing, he finds it difficult to control the escape of air by means of his respiratory muscles, and so without intending to do so, or because he has been improperly taught and does not know that it is wrong, he proceeds to tighten his throat, so as to help hold back the outward rush of air.

Of course, I do not want to be understood from the foregoing that a singer should not fill his lungs. He should practice deep breathing. There are times when, in order to sing a long phrase, a singer needs all the air he can get into his lungs. Besides this, the habit of deep breathing is more conducive to good health than one would imagine until he has tried it.

Perhaps one of the best exercises for this purpose is to let the lungs and hold the breath for a moment, taking care that the breath is retained entirely by the force of the muscles of respiration, and not by contracting the throat; and then whisper some short sentences over and over, using as little breath as possible in so doing, until the air in the lungs is exhausted. If this is properly practiced, there will be no sense of fatigue in the throat, but the tired feeling will be in the respiratory muscles in the body.

One who has never done anything of this kind, and who will faithfully practice this or a similar exercise every day for a few months, will be surprised at his increase of chest measurement and general good health. It is impossible to teach singing by an article of this kind, as the teacher must hear the pupil, but it is to be hoped that this may cause some one to think and experiment and thus learn to control his breath properly.

TEACHERS' EXCHANGE.

SECOND group of questions.

1. What means do you employ to best impress upon the pupil's mind the mode of securing nasal resonance?
2. (e) In scale practice, in what part of the voice do you usually begin the work, and why? (b) What action do you impress upon the mind of the pupil as necessary for successful passing from one note to the next?

3. Which do you prefer in voice forming study; to use the vowel "ah" or different vowels, and why?

TO TEACHERS.—Promptness in your replies will facili-

HYGIENIC UTILITY OF SINGING.

"WHEN one considers how many thousands of young men and women are studying the art of singing," says the New York "Evening Post," "and how few of them ever learn it well enough to earn their living by it, or to give anybody much pleasure, one feels inclined to look on the vast amount of time spent on vocal exercises as so many hours wasted. But there is another point of view which is not often enough emphasized. In a recent number of the 'Archiv für Laryngologie und Rhinologie' Dr. Barth has an article discussing with German thoroughness the utility of singing from a hygienic point of view. Every bodily organ is strengthened by exercise; singers exercise their lungs more than other people; therefore, he says, we find that singers have the strongest and soundest lungs. The average German takes in his lungs 3200 cubic centimeters of air at a breath, while professional singers take in 4000 to 5000. The tenor Gunz was able to fill his lungs, at one gasp, with air enough to suffice for the singing of the whole orchestra. Schumann's song 'The Rose, the Lily'; and one of the old Italian sopranos was able to trill up and down the chromatic scale two octaves in one breath."

"A singer not only supplies his lungs with more vitalizing oxygen than other persons do, but he also supplies the muscles of his breathing apparatus for several hours a day to a course of most beneficial gymnastics. Almost all the species of the neck and the chest are directly or indirectly involved in these gymnastics. The habit of deep breathing cultivated by singers enlarges the chest capacity, and gives to singers that erect and imposing attitude which is so desirable and so much admired. The ribs, too, are rendered more elastic, and singers do not, in old age, suffer from the breathing difficulties to which others are so much subject. By exercising the muscles of the neck and the chest are improved the appetite, most vocalists being noted for their inclination to good meals. The nose of a singer is kept in a healthy condition by being imperatively and constantly needed for breathing purposes, the injurious mouth breathing so much indulged in by others being impossible in this case. That the ear, too, is cultivated need not be added. In short, there is hardly any kind of gymnastics that exercises and benefits so many organs as singing does."

New Publications

AULD LANG SYNE. F. MAX MÜLLER. Charles Scribner's Sons, New York. \$2.00.

The name of Max Müller is familiar to all persons of literary and general culture, and this work from his pen has aroused keen interest in those who join the cultivation of music to the other duties of social life.

Professor Müller was the son of the German poet Müller, author of the celebrated "Salmis Müllerlied," which cycle was immortalized by Schubert. His early life was spent in musical circles from which arose a personal acquaintance with composers and artists from Mendelssohn to the present day. Interesting anecdotes abound in the portion of the book devoted to musical reminiscences, bringing in the names of Schumann, Mendelssohn, Liszt, Heller, Jenny Lind, and Clara Schumann. Mendelssohn, with whom the author seems to have been on close terms, is the special hero of this musical-literary work, and the student of those little incidents that throw side-lights on the characters of great men will find much to interest them in Mendelssohn.

Several amusing notes are given about non-musical lovers which are worth adding to the already full stock, although the one about Dean Stanley is not new.

Professor Müller's views on Wagner are, it must be said, very conservative, and may be viewed with disdain by enthusiasts.

The literary and social recollections will be of interest to the musician who adds literature to his studies.

R. E. S. OLMEISTED.

STUDIO EXPERIENCES.

THE ETUDE has had in mind for some time to invite teachers to send in their experiences, especially such as may seem to have value to others.

The idea is not a new one, and has already been used, but it will, nevertheless, admit of considerable exploitation at the present time, and, it is to be hoped, will draw out many of the teachers, especially, among the readers of the journal. We print several in this issue, which follow below:

WHAT IS TECHNIC?

"The following conversation, actually overheard, is so much to the point, and is such an unmodified 'testimonial,' that I am sure I may hope for forgiveness for having made use of it.

"Two high-school girls sat near me in a public waiting-room.

"Are you taking lessons, now?" asked one.
"No, not now."
"Doesn't Mr. XX have lots of scholars in A—?"
"Naming a town well known to me."

"Well, he did; lots of us girls took of him, but we have 'most all stopped, now."

"Why? What for?"

"Well, you see—and though the conversation did not include me I could not help hearing, and certainly was interested in the case, and felt that I must know why they 'most all stopped!' and if the teacher was worth to be pitied or blamed."

"You see, two of us took a musical paper called THE ETUDE; (perfect abandonment on my part now to anything but the case in hand)—and there was lots in it about TECHNIC, and we read it, for we read up; and we saw that Mr. XX had, for we watched when he played; so we asked him about it, and he said it was just a fat, gotten up by music publishers to sell their difficult music!"

"Can be played by?" interrupted the other.

"Oh, elegantly! So one day I asked him to play something in THE ETUDE marked 'beginner,' which means 'sustained' (comes from 'tenso,' you know) and he played it fine, made all the notes sound, and I could n't do it, though I was very ready to read; and he asked Nell,—she's taking in Boston,—and she said I lacked 'finger control,' and just think I have been taking lessons two years! When the quarter was out, however, we wouldn't let me begin another, and most of the other girls stopped the same way."

"I am too quiet in appearance and perhaps not young enough to attract the attention of a school-girl; so, fortunately, my interest escaped their notice, and the diverging trains parted us. But what a waste of the ignorant or careless teacher is a good magazine in the hands of the intelligent and well-informed school-girl of to-day."

"And who can find an excuse for the teacher in this story? For if such was really his opinion, he must at least admit that older and more experienced men than he have earned the right to voice their opinions, and, if, however, he is so unfaithful as to treat this very important part of teaching in so slipshod a manner, he well deserves the lamenter's loss of so bright and interested a class. A lamentable loss, because to what proficiency might they not have been led!"

"Fretful, then, if you are a poor teacher and care to do nothing better; for your days are numbered, and your pupils will rate you for just what you are worth! The days are past when the position a man occupies commands respect for him; he must win that because of his own worth."

"The world no more," and printed matter has ever been a mighty factor in its progress."

"Road, mark, learn,—yes, and 'inwardly digest' the best that you can find upon the subject in which you hope to succeed."

"To that end, then, a musical magazine, with its short, pithy stories, always to the point, because the experience of 'well-seasoned' men is worth many times the price of a year, because it is able to place you in rapport with teachers and musicians all over the world, with whom, of course, you could never hope to meet."

"JOHN H. GUTTERSON."

RAPID PROGRESS.

"I have often wondered if a column on 'Experience' would not be interesting to teachers—and pupils as well—in which instructors might give a few examples of pupils who came under their experience. A pupil came to me not long since with the following recommendation:

"Three terms with Miss _____ at \$5.00 a term; have gone through Kiser, Cherry, Cramer, and am present at work on the Gradas (Tangeli). At the close of a trial lesson I found she did not know what a

note, rest, clef, or staff was, and on my asking her the meaning of p and pp, she said, 'why p means right pedal down and pp means both pedals down.'"

"LYNN B. DANA."

STUDIO ETIQUETTE.

(AN article to be read by pupils who waste their teachers' time, strength, and patience by waiting around after lessons are over.)

When you enter your teacher's studio, do not forget you came for a lesson; therefore, after the usual greetings, talk nothing but the lesson.

When the lesson is finished, leave immediately, even if no other pupils follow you; you do not know how trying your lesson has been, nor how much your teacher needs rest. No matter how much you think of your teacher, or your teacher of you, do not remain. You will be invited if you are wanted; but do not make a teacher uncomfortable by making it apparent that you expect an invitation. Remember you are only one of many.

A serious feeling arose between a teacher and a pupil. The teacher, desirous of helping the pupil, who appeared anxious to learn and had little of either time or money, did not stop when the lesson time was up if a certain point in the lesson could be impressed. When the lesson was over, instead of leaving, the pupil lingered in the studio, wasting the teacher's valuable time, until his presence became unbearable. This is only one of many similar acts of thoughtlessness on the part of pupils, resulting in great annoyance to their teachers. One does not wish for even his best friend's society all of the time. Therefore, if you do not want a teacher to detest you, "do not" hang around! Attend strictly to the business which brings you—your lesson.

Many teachers have had experiences similar to this, have had some peculiar trials and troubles that they have conquered, have evolved ideas that embody value and interest to other teachers, yet lack the experience, perhaps the ability, to put these ideas in writing other than the informal style of a letter. THE ETUDE invites letters of this sort and will take pleasure in giving them careful attention and editing in some cases, in others a collection that will give the essential thoughts core of the idea. It is evident that it will be impossible to print all that may be received, so that it is hoped correspondents are not discouraged. Letters are not printed, or only in part. The department will aim at the best interests of all, which can be assured only by the sincere, earnest, and unselfish support of all.

PRIZE COMPETITIONS.

THE annual essay competitions which THE ETUDE has conducted for several years past have always excited great interest among our readers and contributors. They have been of value to THE ETUDE in bringing us into relations with new writers, frequently of originality and power. To the competitors we are sure they have been stimulating, in affording that incentive to the very best work that they can do.

In order to allow a fuller competition we will extend the time of receiving essays to April 30th. The prizes offered are:

First prize, \$35
Second prize, 30
Third prize, 25
Fourth prize, 20

The essays should not exceed 1500 words.

So great an interest has been manifested in the Prize Essay competitions instituted by THE ETUDE during the past few years, with the result of bringing the journal into relations with new writers, that the publisher has decided to make a similar offer in the province of musical composition. Much of the music submitted to publishers shows a great lack of an understanding of the principles upon which the construction of instrumental music depends, and it is our endeavor to offer to composers an incentive to more systematic study and artistic work.

We have decided to offer \$50 in prizes, to be divided as follows:

First prize, \$25
Second prize, 15
Third prize, 10

Compositions will be received for this contest until May 15th. For fuller information as to both contests see the March ETUDE.

SHALL I JOIN THE MUSIC TEACHERS' NATIONAL ASSOCIATION?

This is a question that is valuable to every teacher and advanced student in the country to-day.

"In union there is strength." All other professions are greatly strengthened and their interest advanced by organization. Musicians alone have as yet to realize and reap the benefits awaiting them by identifying themselves so generally that they shall be recognized and respected:

First, on the score of their numerical strength; Second, on the dignity of their calling as evinced by the character and purposes of those who form the membership of such an organization;

Third, because of their loyalty to, and efforts in behalf of, an association whose mission it is to elevate the standard of the profession and aid the teacher in his special function as a purveyor of musical knowledge.

The National Association has never in its history been so strong and well equipped in all particulars as it is at present. At the last convention, held in New York, those in authority, recognizing the need of radical principles of which were representation. In other words, every State, every musical society, every school and college, became legally authorized to furnish delegates to the National Association, thus creating a council composed of the brightest minds operating in musical work, compassing all the various branches of the art—their deliberations and decisions to be submitted to the vote of the entire Association.

In view of the above, is it not the duty of every patriotic teacher and those who are fitting themselves to be such to fall in line, identify themselves with the only real national musical organization in America, contributing their vote on the momentous questions which are to be adjudicated upon, and holding themselves personally responsible for an influence in the right direction? The next meeting is to be held in New York, from June 23d to the 27th inclusive. There will be many interesting programs, but the meeting will differ from all preceding meetings in its purely educational character; in the questions that are coming before the council relative to the national feature of association work; and in matters particularly important to the teacher because of the steps that are to be taken to dignify and place its membership on a distinctly higher plane. The plan embraces membership certificates of such a character as shall entitle their holders to certain privileges in the profession that can not possibly accrue to non-members. These matters, as all can see, are important; and as this is the first and the test year of the delegate system, it is hoped that all musicians will not only avail themselves of the privilege, but feel it a duty that they can hardly ignore.

Membership blanks will be furnished on application, and should be secured as early as possible. Address M. Z. Phillips, Corresponding Secretary, No. 457 Fifth Avenue, New York City.

With the large circulation which this journal has there is no doubt that for the advertising of anything which would appeal to musical people there is no better medium obtainable. We would particularly draw the attention of colleges which are contemplating having a summer term to these columns. A great many have availed themselves in the past of the opportunity which this journal offers by reaching, as it does, more earnest musical people than in any other possible manner. Our issues of May, June, and July are particularly suited for this class of advertising.

We have just received a new importation of metronomes. The net prices at which we are selling these instruments are lower than it is possible for you to obtain elsewhere. We have four styles; those with bell and without bell, either with attached lid or not. The prices are \$2.50 and \$3.00 without bell, and \$3.50 and \$4.00 with bell. We guarantee these metronomes free from any defect in manufacture for one year, and we have found them to give good satisfaction. The postage is additional, about thirty cents.

As the summer approaches we would draw your attention to the musical novel published by this house, "Alceste." This is a particularly well-written and interesting tale, thoroughly musical, a book which every musician should read. It is bound in cloth and the price is but \$1.00, subject to our usual promotional discount. We give it as a premium for the obtaining of

one subscription to this journal in addition to your own.

In accordance with the offer which was mentioned in the publisher's notes of the February and March issues of this journal, of five dollars' worth of our books as a special additional premium to the person sending the largest club during each month, the February prize goes to the Sisters of Notre Dame, Cincinnati, Ohio, as this issue goes to press. We are not yet able to publish the name of the successful winner of the March premium.

We wish to say, however, that this same special prize, which is in addition to all other cash deductions or premiums allowed, will be offered to the person sending us the largest club during the month of April. The subscriptions do not all have to be sent in at once; we will keep track of them. Our Premium List will be sent to any one upon application. We will also supply free sample copies to assist you in this work. We can so say that there is no more valuable journal published than THE ETUDE to musicians. Our many subscribers have appreciated that fact, and by their aid and co-operation we have been able to give a better and a better journal. Supplements will be given in the future as in the past, and we are ever alive to accept and offer to our subscribers any advantages and new features obtainable.

We shall be pleased to correspond, regarding terms and advantages which we can offer, with any one desirous of soliciting subscriptions to this journal as a business; that is, as an agent for this purpose.

We wish to call attention to the new edition of "Torch and Technic," volume I, which has lately been issued. The introductory text, twenty pages, has been entirely rewritten and improved, according to the experiences of the original edition. Dr. Mason, in a letter to the publisher, says that he has had many letters from teachers telling him that the revision makes many points much clearer and easier to understand. The order, as now arranged, is so plain and natural that teachers can follow it with the pupil without trouble.

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PUBLISHERS' NOTES

PERHAPS the most popular premium which we ever used as an incentive to our patrons in the procuring of subscriptions to this journal was the Musical Scholarship Premium.

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out it, and almost every teacher can recommend it to pupils. Our aim has been to be of service to teachers and pupils. We are quite gratified that our efforts are being appreciated, and we want to continue producing the very best musical journal that energy, talent, and money are capable of. We ask the cooperation of all live and progressive teachers.

There is also another phase of this cooperation that we wish to bring to the attention of educators. The value of THE ETUDE will be increased in a very great measure if it contains the thought of many minds. There are—of this we are assured—capable, earnest teachers who would be willing to help others and to contribute to the journal were they not somewhat diffident as to their ability to express themselves. We would be glad to have double our present large list of contributors, and we can secure this only by the help of those who are willing to display their interest in a practical manner. Our new column, "Studio Experiences," should reach many.

In sending us for music which is needed at once, do not write for a selection on the same sheet. Making up selections always takes time, and this means delay. If the order is on a separate sheet, it will be sent at once, and the selection will follow later.

THE new work by W. S. B. Mathews, "The Masters and Their Music," will reach the advance subscribers about the same time this issue is received. No further orders at special-offer price will be filled. The work is one of the most readable we have issued. It deals more with the creations of the masters than with their biographies. It gives an insight into great plans and reveals works that can not be found elsewhere. It was originally intended by the author for the use of musical clubs, for such occasions when a program of one composer is selected, which is discussed by its members. The scope of the work soon widened, and by the enlargement of over one-half its original size we have a new work suitable for private teachers or class-work. American composers come in for a large share of attention, also such recent artists as Tschakovsky, Rubinstein, and Grieg. The price of the book is \$1.50.

THE supplement in this issue, an excellent picture of Mendelssohn, we trust will be acceptable. The picture is considered to be the best one extant of the master. It is intended that these pictures will be framed to adorn the studio or parlor. We have them in artists' proof, large size, on 22 by 28 cardboard. This size and style sell in art stores at \$3.00 to \$4.00. During this month we will sell them for only twenty-five cents, put up in a strong roll and delivered to any part of United States and Canada. The biography which we print will give additional interest to the picture.

Our music pages are one of the best pieces for concert or study we have. It will bear any amount of close study. The theme in left hand must sound forth clearly through the lace work in the right hand. The piece is somewhat of the nature of a song without words. Our next supplement will be some time during the summer.

THE work on "Harmony," by Dr. H. A. Clarke, is progressing toward a close. We hope to have it finished and in the hands of advanced subscribers by the latter part of May at the latest. This work will be found well adapted for self-instruction. The directions with each lesson are plain and easily understood, and each one ends with a number of questions covering minutely every point in the lesson. After studying the instructions and the questions it is almost impossible to fail in writing the exercises. The special price, which is only fifty cents, will soon be withdrawn. If you have not ordered a copy, do so. Title you can have it at the price of printing and paper.

THE four-hand volume which we promised to bring out in March has not appeared. Our presses and workmen were so taken up with other work that its

publication has been deferred until this month. The volume will contain the easiest duets to about Grade II, arranged progressively. None of the pieces are over two pages. All are pleasing and are fingered for pupils. The price will be seventy five cents, and it will be called "The Duet Hour." There will be sixty pages to the book.

It is not generally known that the full orchestral (part-tur) scores of most of the great works are published in cheap form. Kolenberg, of Leipzig, has published an edition which we will call to the attention of all students. The form is small and can be carried in the pocket when attending concerts. The type is clear and the usual size. Orchestral scores are often high in price, ranging from \$5 to \$20, but this edition is within the reach of the humblest student. In these days, when the Boston Symphony and the Thomas Orchestra, with other less important organizations, are bringing the masterpieces of symphonic writing, as well as concertos, to the hearing of almost every lover of music, it is highly necessary that the hearer should have an acquaintance with the score. The student of orchestration should rejoice at this opportunity. Here are some of the pieces:

Symphonies by Beethoven, Mozart, Haydn, Schumann, Mendelssohn, and Schumann; overtures by Beethoven, Weber, Mendelssohn; concertos by Beethoven, Mendelssohn, and Spohr. Prices range from fifty cents to \$1.25.

We can also furnish partituras of nearly all compositions in chamber music at a low figure, varying from twenty to fifty cents, with a small discount to the profession.

"KINDERGARTEN MUSIC BUILDING. THE SCIENCE OF MUSIC FOR CHILDREN."

A NEW method of presenting musical subjects to students in music, and especially adapted to the teaching of children, has been evolved by Mrs. V. K. Darlington, of Philadelphia. It is called "Kindergarten Music Building. The Science of Music for Children," and is both theoretical and practical, consisting of a method and a game. The ideas embodied in "Kindergarten Music Building" fill a long-felt need in teaching young children the rudiments of music. What was once an uninteresting and much-dreaded task becomes a delight under the new system, and the child looks forward with pleasure to the lesson hour instead of with dread.

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The price of the game is \$1.50, with a discount to the profession.

If music lessons are delightful to both teacher and pupil, good results are sure to follow. "Movable Musical Notation" insures this pleasure and good results. Sight-singing, sight-reading, harmony, all musical groundwork, in fact, can be taught with it, and to

the youngest and oldest student alike. It is invaluable to mothers who wish to give their children first music lessons, and to teachers of all methods. Children like to handle and play with things, and here they have all the musical characters enlarged, and two long staves to place them on. Who would not enjoy making scales and little tunes with such big notes to do it with?

LONDON'S "Sight-reading Album" will be sent to our subscribers who have ordered from our advance offer during this month. The special rates are now withdrawn, and future orders can be filled only at regular rates. The book is sure to be a great success. The advance orders have been large. The book is gotten up in our best style, on good paper, with clear engraving and printing, and is a well-bound book of eighty pages. The introduction is profitable reading for any musical person. In it, Mr. Landon states the processes of the mind in sight-reading, with careful directions how to become expert in expressive sight-reading. As this is an accomplishment of great practical value to all pupils, teachers, and amateurs, the book is sure to become the regular work of all pupils who have progressive teachers. As a collection of choice music, it is unexcelled. It meets a common want of the profession in presenting good music in the easy grade. One of the most constant requests coming to our office is for lists of good pieces of the easier grades, and it is one of the most difficult requests for us to meet. Mr. Landon has culled from every available source, placing nothing but the best in this book. Try it as a collection of the best easy music, even if you do not care for special work in sight reading. Price \$1.00. The usual discount to teachers.

AFTER considerable investigation, we are in a position to offer our patrons a piano pedal extension device for children, which is simple, inexpensive, and, at the same time, practical. It is made of cast iron, partly nickel-plated, and is attached to the piano by slipping it over the pedal and fastening it with a screw, which is supplied. It is the simplest device of the kind, and the price (\$1.25 net) makes it obtainable by all who are in need of something of this kind.

PUZZLES FOR MUSIC LEARNERS.

The following are some of the curious orders received at this office during the last few weeks.
"Tommy, 'Tannet!'"
"War Dash, Wabash."
"Tommas Grimes," "Musical Dominoes" by Grimm.
"L-Ettroador," "Il Trovatore."
"Licty, Liszt."

MUSIC IN THIS ISSUE.

THOSE who have read the short sketch of Mendelssohn which appears in this number of THE ETUDE will be interested in the example of the master's work which we print—"Prelude" in E minor. It is a mixture of the contrapuntal and harmonic elements, which Mendelssohn often used, and the characteristic harmonic minor scale is noticeable. At certain places the theme passes from one hand to the other, and becomes a trifle obscured, but the student will learn by searching for it and finding. The arpeggio passages are to be played lightly. It is said that Mendelssohn was very fond of the "cello—his brother was an excellent player. The theme in this piece in the tenor register is clearly a "cello solo."

THE "Rustic Ball," by Kaiser, is an example of a fresh, joyous spirit in music. If we give it a German setting, we must imagine the great landowner, after a bountiful harvest, opening up his barns and calling on all the laborers and villagers to come and share in the festivities of the harvest time. The threshing-floor is alive with gay dancers, and the village musician, with music, such is the Banerian.

CARL KOELLER's name is not unknown in music circles, and the recent solo composition, "Bells at Eventide," will add materially to his reputation. A broad, rich melody, such as bells might chime, is used

in a manner that may be said to suggest the stately movement of the chorale, followed by a more rapidly flowing figure, which is easily the scale passages of a pal of bells, interrupted by the boom of the big bell. The theme in D-flat major, with its arabesque-like arpeggio background, is a beautiful piece of work, and will require careful study to develop its best possibilities.

THE "Moerish Dance," by Kaiser, is also a characteristic piece, to use a German expression. Note the consecutive fifths at the opening, and their barbarous effect. Perhaps it will be a suggestion to the harmony student. It suggests the peculiar rhythmic effects of music which delight in instruments of percussion, such as gongs, cymbals, drums, and castanets. It should go with much spirit and abandon, and a strong contrast in dynamic effects, and with sharp syncopations, even to the extent of roughness, if needs be. It is barbaric.

The fourth-hand piece, "Parade Review," is a military march, and will recommend itself to our readers who like ensemble practice. It is annually well arranged, and has much of the fullness of an orchestral or band score; in fact, the players can introduce considerable variety of effect by keeping such an idea in view and trying to imitate the rendering of a band of instrumentalists. The second part is quite as interesting as the primo.

THE "Patrol of the Musketeers," by Bachmann, makes one think of Alexander Dumas' great novel, "Les Trois Mousquetaires," or, as given in English, "The Three Guardsmen." The composer might well have had this work in mind. The crisp, elastic rhythm can not be too strongly brought out and developed. The part which answers to the trio can be done more legally. But never lose sight of the fact that this is the guard making its nightly round to see that camp or garrison is in safety while in repose.

SCHUBERT wrote much beautiful music, but none more beautiful than the "Rosamunde" music, as it is generally called. Of this, possibly the selection we print this month is the gem. It has the divine spark of melody which is so full in Schubert, and is one of those strains that one never loses once that it has been learned.

We give two vocal numbers, as usual—one a true type of the German Lied by a master of this form, Meyer Helmsdorf. "The Maiden's Song" tells its own story and needs no interpretation. The translation is a new one, especially made for THE ETUDE. This song may be given with considerable earnestness, as if being acted. It might be given at concerts, especially in schools, as an action-song.

THE "Ould Plaid Shawl," by Miss Elinor C. Bartlett, is also a type—a poem of the true Irish spirit, wedded to music that answers to it. It must also have a spirited, latent rendering, and should prove useful as a foil to heavier concert numbers.

HOME NOTES.

THE Boston Festival Orchestra, Emil Mollenhauer, conductor, will make its annual spring tour this year, starting April 15th. The organization will include such eminent artists as Galski, Bismuth, and Del Ponte, and for pianists, Miss Minnie E. Little, of Boston, and Miss Elsa von Grove, of Ann Arbor, Mich.

The Mason & Hamlin concert-grand piano will be used exclusively, as it has been for the past several seasons. They will play in the following cities: Holyoke, Mass.; Worcester, Conn.; New Britain, Conn.; Albany, N. Y.; Westport, N. Y.; Washington, D. C.; Charlotteville, Va.; Lynchburg, Va.; Norfolk, Va.; Raleigh, N. C.; Charlotte, N. C.; Asheville, N. C.; Spartanburg, S. C.; Columbia, S. C.; Charleston, S. C.; Savannah, Ga.; Augusta, Ga.; Atlanta, Ga.; Birmingham, Ala.; Louisville, Ky.; Ann Arbor, Mich.; Madison, Wis.; Milwaukee, Wis.; Seattle, Wash.; Ogdensburg, N. Y.; Plattburgh, N. Y.

S. BUCKER VAN GRANLIE, the pianist who was threatened of late Kautz during the latter's tour of this country, is making his first concert tour since he returned from abroad. He played in Middletown, N. Y., on the 15th ult., and before the students of Cleveland College a few days later. Van Granel will appear in New York and Philadelphia before the end of the season, and after having tested his program in the smaller cities.

EDWARD BAXTER PERCY, the blind pianist of Boston, gave a concert in Munich on February 17th. The following article is translated from the "Kunst-Anzeiger" of that city. "In view of our large art export to America, it is of the highest interest to us to become acquainted with the type of artist which America itself

produces. In Mr. Percy we saw and heard a representative of this American art, and we admit without hesitation that it stood in the highest respect. In his special field, which is that of the musical, lyric, and melodious, we must regard Mr. Percy as an interpreter of the first rank. His technical equipment is adequate for all undertakings, and he states therewith extraordinary musical feeling, highly organized emotional nature, and a profound, intellectual conception of the poetic content of the tonal works he presented. In the Chopin numbers the power of the player rose to their highest pitch. The "Scherzo" and the "Nocturne" were masterpieces of pianistic interpretation." Mr. Percy played in Dresden March 17th and in Berlin March 24th.

Mr. J. J. ZIMMERMAN, of Morris College, Palsak, Dean, will conduct a summer school at Highlands, N. C., during June, July, and August. Mrs. AMY FAY brought out of her pupils recently with marked success. She had about a hundred pupils in the western New York this summer, in the beautiful lake region, and within our reach of the great Chautauque Assembly. He will give special courses in the Masonic temple and its artistic applications in playing, planning, and emotional expression, and a special course in fundamental teaching, with lectures for teachers. Instruction begins July 15th. Full information can be secured from Mr. Landon by addressing him at Randolph-Macon Women's College, Lynchburg, Va., as yet June 4th.

MISS C. V. VARY has been very successful with her musical lecture this season, having had the patronage of leading society in New York City. She has just returned from a tour of the History of Music before a large class at Bridgeport, Conn.



I am very much pleased with "Music Talks with Children," Mathews' "Grand Studies," and Landon's "Read Organ Method." Thanks very much for all the music you have sent me. Everything came in good condition.

I am very much pleased with "Preparatory Touch and Technique" for the exercises are simplified and given in successive order, which is a great help to the teacher.

There is not a tedious narrative in "Anecdotes of Musical Masters," by W. F. Gates, in the whole 380. Many less comments give them a value more permanent than would be in the bare story.

I have seen similar books in other languages running parallel to "Musical Monies," but none compared to Mr. Gates' collection nor with the elegance of this edition. Every intelligent person ought to have a copy of this excellent book.

"The Notes of a Pianist" and Field's "Nocturnes" were received in good condition. Gotchall's book is very interesting and well worth the price.

I received "Piano Study," by Alexander McArthur, and am greatly pleased with it. It is nicely gotten up, and most interesting and useful.

I am very much pleased with "Piano Study," by McArthur.

I have received "Music: Its Ideals and Methods," by Mathews, and am very much pleased with it. I hope to read a great deal of benefit from it.

I want to thank you for the pleasure I have had in reading "Music: Its Ideals and Methods." It has given me entirely different conceptions of many things, and is full of beautiful, helpful thoughts. I consider it one of the most delightful books in my musical library.

The copy of "Standard English Songs" reached me a week ago. I have looked it through, and am very much pleased with the long list it contains, as I find a score of old favorites, besides many others less familiar but equally good composers. The book presents a fine appearance, the paper being white, smooth, and thick, and the type clear and black.

I have examined Mathews' new work, "Music: Its Ideals and Methods," and think it splendid. I am pleased to have sent it for it.

I find the "Merry Writing Primer" invaluable, as a system of teaching notation insures quicker and better results than any method I have ever seen.

"Piano Study," by Alexander McArthur, which I received some time ago, I consider the best I have ever read on that subject.

The book "How to Teach: How to Study," by E. M. Seton, is very fine. The ten rules for practice on page 9 are alone worth the cost of the book.

I wish to acknowledge the receipt of the book by Mr. Seton, "How to Teach: How to Study." It seems to be a well-considered and well-written book, useful to students and teachers alike.

I received the books "First Dance Album" and "Third and Fourth Grade Pieces." I must say that I am very much pleased with them, as I have taken the time to examine them, and find they are just what we need to interest and advance our pupils.

I would advise teachers who use Mathews' "Standard Graded Course" to use the pieces suitable for the grades.

Your "Third and Fourth Grade" books and "First Dance Album" just to hand. I have been looking for just such books for a long time.

"First Dance Album" was received Friday morning. I have carefully examined all the pieces, and think it is the best album of the kind I have ever seen. The selections are melodious and very well graded. The paper and printing are excellent.

I have received the "Album of Third and Fourth Grade Pieces," by W. S. B. Mathews, and consider it very valuable to me in my work.

The On Sale music I ordered came all right, and it was filled just as I desired.

Your On Sale plan I have tried for two years and find it an excellent way of saving time and expense.

A word to acknowledge the receipt of Hugh Clarke's "Dictionary" and "American Pianist"; it is most worthy of praise; superior in every detail to anything of its kind ever brought to my notice. Thank you for your promptness in sending.

I have taken THE ETUDE regularly since 1890, and have it bound each year; it is one of the treasures of my library.

I am a subscriber to THE ETUDE and am more than pleased with it. I would not be without it for more than double its price. I find it an invaluable help to me in my teaching. The only fault I have to find with it is you give out too much for our money. I get bewildered trying to grasp so much every month.

There is nothing whatever the matter with the music part of your business. That is, and always has been, of excellent quality. THE ETUDE is without a peer in the musical, journalistic world, and the musical works put upon the markets by your firm are absolutely satisfactory.

The invaluable contribution to musical literature by Mr. W. S. B. Mathews, "How to Understand Music," is just in time of earnest pursuit, and is considered by us the best treatise of the kind yet presented to the music-loving world, embodying as it does all that we can wish for in such a work.

The author deals in such a masterly, earnest, and affectionate manner with each phase of musical creation as to make the whole most instructive, animated, and fascinating. Especially in his handling of Wagner's productions. Mr. Mathews is to be congratulated on the success of his noble undertaking.

USEFUL LADIES, Chatham, Ontario, Can.

I am highly pleased with the work, "Music: Its Ideals and Methods," which I received during the past summer, but that hardly expresses just how much I really do prize the work.

Your publications are absolutely necessary to a progressive class of music pupils.

I am very much pleased with Mathews' "Harmony," and particularly well pleased with "Music: Its Ideals and Methods." It is a delightful book. In fact, all of the special ones sent out by your house are exactly as represented. I desire also to express to you my great satisfaction in dealing with your house, having always found promptness, accuracy, and fairness, for which please receive the thanks of

Mr. E. M. Seton's book, "How to Teach: How to Study," has been received. I feel that I can not say too much in its praise. Have read the "Rules for Practice" to several of my pupils with fine results.

I have received the little volume, "How to Teach: How to Study," by E. M. Seton, and must say that I am delighted with it. It is just the thing for a young teacher.



NOTICE for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

A CHICAGO GENTLEMAN, TEACHER PIANO, voice, violin, established class of 30 pupils, and church position (chorister), account of bronchial affection would exchange with Denver or California teacher of like position. Address E., 169 Francisco Avenue, Chicago.

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THE TORONTO CONSERVATORY OF MUSIC HAS arranged for a summer normal term of four weeks' duration, to begin July 4th and close July 30, 1898. This session is designed to meet the wants of those members of the musical profession whose engagements prevent them from visiting the city for instruction during the regular season, and for advanced music students. A comprehensive course of instruction embracing the departments of piano, organ, voice, theory, stringed instruments, choir training, public school music, and the elocution school, systematic course of lectures included, to be given by the musical director, Mr. Edward Fisher, and other specialists. Its facility is of unquestioned strength; students are carefully instructed by methods which are sound, modern, and comprehensive. Excellent opportunities are afforded to combine study and recreation, Toronto being cool and pleasant during July.

YOUNG LADY, CONSERVATORY GRADUATE, piano, clavichord, theory, wishes position. Salary moderate. References, S. S., care ETUDE.

DR. ROBERT GOLDBECK DEPARTS ON AN Educational and Artistic Tour during the months of April, May, and June, when he will return to Chicago to hold a Summer School in June and August. It will be easy for him on his travels to correspond with all those who desire to secure his services in their home studies. Address Dr. Robert Goldbeck, 4104 Drexel Boulevard, Chicago.

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